

TWENTY-FOUR PAGES.

PRICE FIVE CENTS.

VARIETY

FIRST YEAR, NO. 12.

MARCH 3, 1906.

PRICE, FIVE CENTS

VAUDEVILLE

CIRCUS

PARKS

BURLESQUE

MINSTRELS

FAIRS

THE IT

THE HEBREW

AS THE GROCER

AS THE CHINAMAN

WILLIAM COURTLEIGH
IN
"THE THIRD DEGREE"

SIME

CHICOT

Edgar Miller N. Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

DUNDY STOOD BY THOMPSON.

The disruption in the Hippodrome management has not occurred since Fred Thompson's return from London, for the simple reason that Elmer Dundy declined to throw his partner, Fred Thompson, even at the instigation of so important a personage as James Stillman, president of the National City Bank, who was backed up in his demand that Dundy sever business relations with Thompson by John W. Gates and Harry S. Black of the Fuller Construction Company, the two other moneyed men of the enterprise.

Elmer S. Dundy's father was a close personal friend of Mr. Stillman and the financial backing which Dundy has been enabled to command was originally based on that. While Thompson was in London Dundy was asked by Stillman to "let Fred out." Dundy replied that they had risen together and they would stick together.

Mr. Stillman, urged on by Gates, who dislikes Mr. Thompson's whole souled style of making a production, dreamed not that Dundy would disobey him, and again broached the subject the day after Thompson's arrival. He was resolutely turned down by Dundy on the proposition, and while Gates fumed and swore, nothing could be done, for Stillman clings to the partners, throwing the weight of his power in the Hippodrome Company to their support, although to quiet Mr. Gates he likewise insisted that the expenditures hereafter must be more circumspect.

"A SOCIETY CIRCUS" UNDER CANVAS.

The Hippodrome production of "A Society Circus" may go out on the road after the closing of the big theatre, playing as an adjunct to a circus, giving a spectacular first part under canvas on the order of Kralfy's "Nero," which had a tent season or two.

FLORENCE ROBERTS AT THE SAVOY.

It is possible that through present negotiations the Florence Roberts Dramatic Company under the management of John Cort will play at the Savoy Theatre, jumping direct from San Francisco at the close of its engagement there on March 10.

KATIE BARRY SINGLE AGAIN.

As a single entertainer once more Katie Barry will next appear. This condition was generally insisted upon by managers and Miss Barry will accede to their desire. Booking has been secured by M. S. Bentham.

KEITH IN WHEELING.

Keith has a new house in fact or in sight in Wheeling, W. Va. D. F. Hennessy says he believes it is true, for he read it somewhere.

NEW HOUSE FOR EASTERN.

Norfolk, Va., will have a new burlesque theatre next season to be operated by the Columbia Circuit (Eastern Wheel).

NO N. Y. "HIP" FOR LONDON.

The site desired by Thompson & Dundy in London for a Hippodrome on the lines of their building here could not be obtained and the project has fallen through. The spot selected was a leasehold, and English influence was necessary but could not be obtained.

JO PAIGE SMITH WITH KEITH.

Rather a little firecracker was exploded the early part of the week when it became known that Jo Paige Smith, the vaudeville agent, was once again in the Keith fold.

At the time Mr. Smith seceded from the Keith army, and with Milton Aborn organized the Equitable Booking Agency, taking along several managers who had formerly booked through the Keith offices, that proceeding practically marking the finish of the old "Association," both E. F. Albee and B. F. Keith vowed, with variations, that "Jo Paige Smith will never return to the Keith employ," Mr. Albee having been particularly vehement on the subject.

Since the dissolving of the Equitable Mr. Smith has been associated with A. M. Bruggemann, who has houses in Hoboken and Paterson. As previously reported in variety, an unsuccessful effort was made by the Keith people to induce Bruggemann to build a house in Jersey City, and also book through their office.

No alternative presenting, negotiations were entered into and closed with Mr. Smith in the hope that the Bruggemann theatres will be corralled. There may also be another reason which will develop.

Jo Paige Smith is a valuable man for Keith, and is badly needed at present.

COLE AND JOHNSON TO LONDON.

When Cole and Johnson, the colored entertainers and song writers, appeared last at the Palace in London they were fancied by a prominent member of Parliament and a Scotch distiller of whiskey, who told them if a suitable play could be secured the financial backing would be furnished.

Bob Cole has been steadily at work since and now "The Shoo-Fly Regiment" will be presented in London next fall, the company to include most of the former original members of the "Memphis Students," besides Abbie Mitchell and George Marion Cook.

Cole and Johnson return to England in May next to fulfil contracted time for a return engagement at the Palace. They will continue to be under the direction of M. S. Bentham.

BESSIE CLAYTON WILL RETURN.

Bessie Clayton, who has been resting at her home in Long Branch for a month past with her husband, Julian Mitchell, who took the opportunity for a vacation on his own account at the same place, will return to vaudeville shortly. Myers & Keller announce that Miss Clayton will open March 12 at the Majestic in Chicago preliminary to a trip over the Kohl & Castle circuit.

PLUNKETT FOR HIMSELF.

James E. Plunkett, who has been connected with the firm of Myers & Keller, will go into the agency business himself, having formed a partnership with Felix Reich, the firm to be known as the Felix Reich Amusement Co., James E. Plunkett, general manager.

Several new vaudeville houses have been secured by the firm for which they will look, as well as for summer parks and fairs. Big acts will be handled, and the offices will be in the St. James Building.

RATHER SMALL.

Gus Edwards' Schoolboys and Schoolgirls opened at P. F. Sheedy's Fall River (Mass.) theatre last Monday afternoon. Through delay in the transportation the luggage did not arrive in time to allow the young people engaged in the act to appear in costume and they went on in street clothes. The reception received was one lessened through the unavoidable circumstance, but Mr. Sheedy thought it was a nice soft spot to pick up a little easy money, and informed the manager of the act that \$50 would be deducted from the week's salary.

FISCHER MAY LEAVE MARINELLI.

A definite rumor has been in circulation throughout the week that Clifford G. Fischer will resign as the American representative of H. B. Marinelli, the international vaudeville agent, casting his lot in a like booking capacity with the Thompson and Dundy firm.

Mr. Fischer recently sailed over and back across the big pond with Fred Thompson, and negotiations have been in progress since their arrival home.

If Mr. Fischer should conclude to leave the present Marinelli office in the St. James Building it is understood that one of the foreign representatives will be installed over here in his place, but not E. Wolheim, as had been reported. Mr. Wolheim was in charge during Mr. Fischer's absence, returning to Paris about ten days ago.

AN IMPORTANT DECISION.

Lawrence, Mass., March 2.—A railroad company receiving notice that theatrical effects shipped by it must be on hand at the destination for the advertised performance is liable in damages for the gross earnings of the property, less the expense of its use, for any delay in its shipment and delivery, according to a decision passed down by the full bench of the Massachusetts Supreme Court, Monday, February 26, in the case of Charles E. Weston of Lawrence against the Boston & Maine Railroad Company.

PAUL LINCKE COMING.

The eminent German composer, Paul Lincke, will arrive here some time during the month. He has engagements in view.

THE AMPHION TO GIVE UP VAUDEVILLE.

William T. Grover's Amphion Theatre in the Williamsburg part of Brooklyn is understood to have been leased for the benefit of Charles E. Blaney, the melodramatic producer, who will assume charge next Fall, thereby removing it from the vaudeville world for the time being.

Mr. Grover's lease of the house expires with the present season.

LOWELL LAPSED.

The Keith sub-station in Lowell has decided that vaudeville is too much of a good thing. It closed last week.

AL SUTHERLAND, LEGITIMATE MANAGER.

Neil Burgess in "The County Fair" is going on tour once again with David Towers and Al Sutherland (the vaudeville agent) as the managers. One night stands only will be played.

QUIET SUNDAYS FOR LOUISVILLE.

Louisville, March 2.

Sabbath concerts for Louisville received a bump here when arrests were made of all acts appearing last Sunday.

The artists were held in bonds of \$50 each, and the ticket sellers, doorkeepers, stage carpenters and managers were also placed under restraint.

The church is backing up the municipal authorities, and regular bills will not be presented for some time at least.

ACTORS ORGANIZE.

Organizer Harry W. Morton of the Actors' National Protective Union of America has added a new body of actors and actresses to the ranks, which will be known as Actors' Union Local No. 2 of Brooklyn. Meetings are held Thursday afternoons in the Amphion Theatre Building, Brooklyn borough. The annual entertainment and ball of the Actors' National Protective Union Local No. 1 of New York will take place at Grand Central Palace in April.

JOE WEBER FOR THE ROAD.

The Joe Weber Company, now playing at his Broadway house, will have a road tour this season, probably leaving New York around May 1.

STOP AT DENVER.

The Empire Circuit (Western Burlesque Wheel) have about decided that next season no house will be played west of Denver. The long jumps after that point have proven too expensive.

TAKES WIFE'S NAME.

Tommy O'Brien, whose wife, Clara Havel, was buried last week, has decided to be known in future as Thomas O'Brien Havel, thus perpetuating her name. He will still be assisted by Effie Lawrence.

ANOTHER CIRCUIT, MAYBE.

The Stainach-Newell people, who are responsible for the new Mount Vernon House, threaten to branch out and establish a real circuit of their own in this vicinity. The latest report is that they have secured control of a theatre in Newark, N. J., and will presently open it as a low priced house with the box seats selling at 50 cents, the rest of the house in proportion.

MORE SPACE FOR LEVY.

Jack Levy has added another acre or so to his suite in Forty-second street. The additional offices are being used by Fred Walton during the time of preparation for his coming debut in the American vaudeville field. When Walton is well launched Levy will again take possession.

DEFRECE AN ENGLISH MANAGER.

Walter de Frece, the husband of Vesta Tilley, whose next American tour will probably be her farewell, is the general manager of a circuit of nine vaudeville theatres in Great Britain, embracing the Palace, Manchester; Palace, Belfast; Hippodrome, Bascombe; Hippodrome, Southampton; Hippodrome, Chalgate Park; Tivoli, Palace and Paddington, Liverpool; and Hippodrome, Portsmouth. The main office of the circuit is at 178 Charing Cross Road, London.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

SUBSCRIPTION RATES.

Annual\$2
Foreign 3
Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address or as per route, as desired.

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ADVERTISING RATES ON APPLICATION.

First Year. No. 12.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

Mike Whallen is back in London playing three houses.

Cooper and Robinson are scheduled to sail for Europe May 15.

The Four Olifans will join the Hagenbeck show for this summer.

The statement is made that B. F. Keith clears at least \$500,000 yearly.

The City Girls are playing at Proctor's Twenty-third Street Theatre this week.

The Grunatha troupe of seven people will again play the Barnum-Bailey circus this season.

Pete Dailey will enter vaudeville again as soon as time is secured for him by Jack Levy.

The editor of an English dramatic paper, the *Encore*, died recently of pneumonia at the age of 27 years.

George S. Gullette and Olive Carr were married about a month ago at the Metropolitan Hotel by Alderman Smith.

The Hengler sisters, who have been filling dates in the West for some months, will return to this vicinity presently.



UNEASY 'LES THE HEAD THAT ———"

Rube Bernstein is still in advance of the Parisian Belles Burlesquers, regardless of all contradictory reports.

Sam S. Clark, Jr., late of The Thoroughbreds, has signed with the Jersey Lilies to go ahead of that show.

Ray Bailey of Genaro and Bailey has tonsillitis, and Paterson had to be canceled for this week by the team.

Clayton White and Marie Stuart will appear at the New York Theatre to-morrow (Sunday) night, the first outside Sun-

this sketch for the first time over that circuit.

Grace Cameron declined to appear at the Imperial last Monday, not being satisfied with the billing. Leona Thurber replaced her.

May Boley, who has been booked for eight weeks in her act called "The Polly Girls" by M. S. Benthams, opens at Troy Monday.

"The Taming of the Beast," a new sketch in the varieties, is said to have Stella

is one of the funniest acts in vaudeville, but still Byron is unable to secure a New York hearing. As a former burlesque comedian the impression seems prevalent among managers and agents that the act would not do in town, although it is claimed that it goes with a scream outside. This is one of the reasons that the artists should organize and will be gone into thoroughly at some future time.

Edward Butler, the father of James Butler, who owns the Standard Theatre in St. Louis, met with a serious accident at Silver City, N. M., on February 21. He was thrown from a carriage, and this, coupled with an attack of lumbago, resulted critically. Attending physicians, however, state there is a possibility of recovery, in which case Mr. Butler, Sr., will continue his pleasure trip through Lower California. His son is the head of the Empire Burlesque Circuit.

Variety is threatened with a lawsuit. The elevator boy in the building at 15 West Thirtieth street, occupied by Francis, Day & Hunter, the music publishers, was alluded to as Smoke last week in this paper. Smoke says his name is John Moddy and Variety has no right to change his name. He has instructed his attorney to institute an action to recover \$50 for perversion of nouns and Mr. John Smoke Moddy declines to compromise.

Louise Allen Collier will break in her revised and rejuvenated sketch, "A Wild Idea," in Poughkeepsie next week. Beside the changes in the personnel of the company a new Indian song will be introduced. The comedienne cannot blame the Poughkeepsie date on any agent. She booked it herself.

The employees of the Williams houses are being diligently drilled as fire brigades.

A CORRECTION.

TO correct a prevailing false impression, VARIETY announces that Mr. Epes W. Sargent (CHICOT) does not wholly or in part own or control this paper, directly or indirectly.

day date they have ever played. M. S. Benthams has been trying for two years to induce them to do so, but without success until lately.

The three Donals will open at Keith's Union Square Theatre in two weeks, mainly through the activity of H. H. Feiber, the Keith foreign agent.

The six Perri sisters join the Ringling Circus this week. B. Perri, the manager of the act, has staged for Ringling for several years.

Julie Ring in "A Quiet Life" under the management of Al Sutherland will open on the Orpheum circuit shortly, playing

readily, "the prettiest girl in vaudeville," in it. A *Passaic*, N. J., paper printed the quotation.

Leo Nino was booked for forty-eight weeks through the Keith Booking Agency, this being one of the foreign acts "snatched" by the Keith people in their customary manner. Nino will not play the time, however, having returned to Paris last Thursday, where await him all the engagements he can possibly fill. The change in Mr. Nino's plans occurred shortly after Fischer of the Marinelli Agency returned.

Competent authorities have declared that Frank Byron in "The Dude Detective"

Why the Vaudeville Artists of America Should Organize

BY SIME J. SILVERMAN.

Mr. Sargent's article last week in this column gave a resume of attempted organization in this country and the cause of the White Rats' failure in its strike. The White Rats as a body is still in existence, and although that should be the logical society to be enlarged and become the permanent organization of the artists, the present principles governing the leaders forbid it.

The policy of the Rats has been changed since the strike. It is no longer aggressive, but passive, and the moving spirits believe in "headliners" only. There is an investment fund more considered than any other subject and it is enlarged weekly from the members who contend that as their organization is composed almost wholly of feature acts, it can control any situation that arises did they desire to do so, as an attractive bill could not be put together without enlisting the services of one or more active Rats.

The White Rats to-day is a benefit order conducted more on social than business principles in so far as the welfare of the artists at large is concerned.

The Associated Vaudeville Artists of America is allied with a labor union and there have been so many rumors in the past regarding the management that it is out of the question. The vaudeville artists of America have need of an organization thoroughly independent, acting under its own orders solely and not subject to any control other than that duly appointed by the members.

Variety is not advocating organization for belligerent purposes. It does not believe that anarchy should rule a business or profession or that lasting results may be obtained in that manner. The idea of a vaudeville artists' organization should be to command respect by numbers, by the unity and solidarity of the society and the loyalty of the members.

The present principles set forth by the White Rats will never perfect an organization of this character.

There may be "headliners" on the billing and the stage, but there must be no star acts in an artists' organization. Big and little must belong to insure success, and "equality" is the motto for the lodge room. The smaller acts need protection far more than the larger and stronger ones. There must be a brotherhood and sisterhood among the professionals in the varieties.

Were an association to be formed giving no recognition to the greater mass of the artists that organization would never develop sufficient strength to force equitable measures.

It has been stated that the vaudeville artists as a whole will never organize as a unit; that there are too many petty jealousies among the artists themselves; that they will never be loyal to each other; that there are not enough business men among them. If any of these statements are correct they must be rectified by the artists themselves.

Vaudeville has grown rapidly in the past few years. It is running away from

those most intimately connected with it. Artists must bury all spite and feeling against each other if they are to keep in the race and always at the front ready to maintain their moral and legal rights. An organization of the whole is for the benefit of every one.

Those who give the trend of events attention have observed the tightening of the lines which govern the employment of artists in this country.

The offices where booking may be obtained are simmering down. At the present time an artist is afforded the alternative of applying in four directions for engagements of any length. They are William Morris' office, the Keith Booking Agency, the Western Vaudeville Association in Chicago and the Sullivan-Considine chain of cheaper theatres. If booked through an "outside" agent, the conditions remain the same. These cover practically the important vaudeville houses and circuits of the United States and Canada. The other or independent houses are not numerous enough or easy of access one to another to give continued time, allowing an artist to first accept an engagement where the word "opposition" may be raised, and he or she debarred from playing a considerably longer period over one of these circuits for that reason alone.

The vaudeville managers will always attempt to secure artists as cheaply as possible. That is perfectly legitimate business. Supply governs demand, and demand governs the price. With the present narrow limitations in the ownership and booking lines there may be fights between the managers, raising prices or creating an increased demand for a time, but business men never fight for long when the difference affects their bank accounts.

They have got together before and they always will. Self-preservation is the first law of nature whether for your health or your pocket.

If the managers of this country ever complete an organization of their own, which is not altogether unlikely, but decidedly improbable for some time at least, they will have the artists entirely at their mercy unless the latter are in a like condition. If the managers' union is formed (even though in the far future) and the artists are unprepared no artist will then dare work for organization among his brethren, for failure will mean the blacklist forever.

In the present condition organization would be comparatively easy, and more especially so when the managers realize that it is for no ulterior motive, but simply for cooperation and self-protection.

The theory that vaudeville artists are not business men is disproved daily. The artists are far superior to the "legitimate" actors in every sense as a rule, and the argument that the "legitimate" actors have never successfully organized or the citation of the White Rats' failure have no bearing at the present moment.

The article in the next issue will be on "The Booking System."

A PETTY PIECE OF SPITE.

When Cliffe Berzac arrived in this country he deposited a bond signed by a representative of B. F. Keith with the customs authorities for the return of his animals used in the act he is now presenting. The giving of the bond waived the duty which he otherwise would have been required to pay.

The bond expired and should have been renewed. Mr. Berzac through his attorney requested Keith to attend to it, the customs laws requiring that the original surety shall be the only one allowed to renew. Keith absolutely refused to do so. Mr. Berzac tendered the amount in cash to the government, but it was declined, not being allowable under the same laws, and Berzac was obliged to pay about \$400 out of his pocket as duty on the animals and implements of his act, all of which will return to England with him.

The amount paid is a total loss to him, and was so designed by Keith as a punishment for Berzac playing Poli's in Worcester, an opposition house to Keith's there.

The Keith version of the affair, as given by D. F. Hennessy, is that "it's private business, anyway, and it's no damn business of anybody's," with a few more dashes.

FLETCHER HAS SOMETHING NEW.

Charles Leonard Fletcher returns to town on Monday, opening at the Colonial, after a long tour of the West. Before leaving for London in June for a two years trip, Mr. Fletcher will produce over here his newest one-act scenic comedy, written expressly for him by Harry Jackson, entitled "A Breeze from the West."

SOMETHING NEW FOR MISS VALDARE.

Bessie Valdare, the only woman manager of a bicycle act, will have a new offering next season, utilizing eight girls and a special drop. Miss Valdare esteems her idea so highly that she declines to give any information on the subject through fear of being forestalled, it is so catchy.

GUS HILL WANTS POINTS.

When Fred Karno's "Mumming Birds" played the Novelty Theatre in Brooklyn Alf Reeves, the manager, noticed a man taking the measurements of the special scenery and setting carried for the act.

Mr. Reeves inquired what purpose he had, and was informed by the measurer that Gus Hill had told him to do so, as Mr. Hill wished to place a similar act in one of his burlesque companies.

Mr. Reeves is consulting his attorneys about the matter.

ROLAND WEST'S NEW ACT.

A new playlet, employing eighteen people, has been written by Emmett Corrigan, and will shortly be shown in vaudeville with Roland West in the leading role.

BACK AGAIN.

Nella Bergen will return to vaudeville on Hammerstein's Victoria Roof this summer, following her engagement in "King for a Day." Rehearsals for this musical comedy, which opens in Springfield, Mass., March 12, are being held daily. Jeannette Lowrie, who has a part in the piece, was forced to cancel this week at the Imperial in order to attend the rehearsals.

SOME ADVERTISING "AZ IZ."

Will Rogers, the lariat thrower, was engaged as the added attraction for the New York Stars Burlesque Company when it played the Casino Theatre in Philadelphia.

William McGuire of the theatre and Robert J. Cohen, the advance man of the show, put their heads together and evolved the scheme of having a basket carriage drawn through the city by four "prop" horses and followed by ten men with banners announcing the engagement of Mr. Rogers, who followed behind on his bronco.

The theatre was sold out for the week within three hours after the parade, an unusual happening in burlesque.

TOM HEARN GOING HOME.

Refusing several advantageous offers for future time in vaudeville over here, Tom Hearn, "the lazy juggler," has determined to return home, and will sail on the St. Louis April 7.

Perhaps Mr. Hearn's pretty little English wife influenced the decision. His absence will be very much regretted by those who can recognize and enjoy a hearty laugh upon meeting it.

GOLDEN BACK TO LONDON.

George Fuller Golden, the monologist, will return to London in June to play the Coliseum. Mr. Golden may stay on the other side for some time.

LADIES' HOME JOURNAL, TOO.

In this month's issue of the Ladies' Home Journal there is a column of jokes evidently contributed by a vaudeville artist or patron. One of the best stories Sydney Grant now tells is among them, but Mr. Grant cannot cry wolf, for the best story he ever told (the "umbrellas") appeared in Harper's Magazine some months before he first sprung it.

BAILEY IN TOWN.

James A. Bailey, the circus king, is in town ready to pounce upon a big novelty for the coming season. The Barnum-Bailey show will open as usual this month at the Madison Square Garden, playing the customary allotted time there.

REMICK PAID.

The wager between Will D. Cobb and Jerome H. Remick for a suit of clothes, for which at one time Cobb thought he would have rather a long wait through a misunderstanding of the terms of the bet, has been settled by Mr. Remick informing Mr. Cobb to order the clothes and charge the bill to him.

CIRCUS FOLK GETTING TOGETHER.

Dan S. Fischell of Barnum & Bailey's press staff, Harvey Haile, George Auger and Ernest Bommell will leave St. Louis on St. Patrick's day to join the circus at the Madison Square Garden.

RICHARD GOLDEN BACK BUT DIFFERENT.

Richard Golden will return to vaudeville under the tutelage of William L. Lykens, touring for ten weeks booked over the Williams, Proctor and Hammerstein circuits. Mr. Golden will essay a monologue by way of departure.

"AMATEUR NIGHT?" BACK!

The Cherry sisters (Addie and Effie) are again in vaudeville, having been resurrected by Manager Jake Rosenthal of the Bijou Theatre (vaudeville) in Dubuque, Ia. They appeared in that place and broke all records for business, also causing other furnishings of the house to be demolished.

HOUDINI'S BROTHER COMING.

M. S. Bentham has been requested by Jennie Jacobs, the London vaudeville agent, to secure time over here for Hardeen, a brother of Harry Houdini, the jail breaker.

VON BIENE IN STOCK.

Through Al Sutherland an arrangement has been effected whereby August Von Biene, the cellist, will appear at Proctor's Fifth Avenue Theatre during the early part of May in his own piece called "The Musician's Romance." Mr. Von Biene will depart from these shores on May 26.

VAUDEVILLE BY MAIL.

Al Sutherland, the agent in the St. James Building, received the following letter Thursday:

MR. ALBERT SUTHERLAND: Feb. 25, 1906.
Dear Sir—I am very much interested in buck dancing; could you teach vaudeville by mail?
Yours truly,
WILKES ANDREWS.

MISS REDDING WILL CHANGE.

Francesca Redding is still playing "My Friend from Texas" in response to requests, but next season will make an elaborate production of a new playlet, "Wyoming."

DON'T "KNOCK" CARELESSLY.

In the absence of any other vaudeville house in Mount Vernon the New Orpheum Theatre opened in that town last Monday became the opposition to the Doric in Yonkers. And thereby hangs a tale.

Eddie Keller, of the Myers-Keller firm, attended the opening performance, occupying a box jointly with Manager Zeigler of the Doric.

According to Keller, Zeigler did not know him, and misapprehensions, spent the early part of the evening "knocking" the bill. Just after intermission Zeigler satisfied himself by his own system that the audience was largely "paper," and announced as much to his companions in a very audible voice.

Suddenly Keller spoke up, addressing the world at large:

"Well, this is decidedly a better bill than any I ever saw at the Doric."

It was then that Zeigler dropped. He did a sprint out front and asked who his unknown box companion was. They told him, and he didn't come back.

It is fast becoming a condition that no foreign agent over here dare divulge the name of any act secured until it actually boards the ship. In two notable cases whatever information leaks out is promptly cabled to the other side, when an effort is made to "kidnap" in the usual manner.

William Courtleigh, in "Under the Third Degree," playing for the first time this week in town at Proctor's Twenty-third Street Theatre, has been retained for the second week there.

POPULAR MUSIC IN ENGLAND

"It's vastly different in England," remarked Frederick Day, the American representative of Francis, Day & Hunter, the largest and best known music publishers on the Continent.

The firm has recently moved its New York office into new quarters at 15 West 30th street, where Mr. Day, who is a son of David Day, a member of the firm, was found. The New York branch of the London publishing house has been established here for about eight months, and Mr. Day was asked to explain the conditions existing on the other side and here relative to the music publishing business as he found them.

Following up his first remark, Mr. Day continued: "We are not accustomed to this 'plugging' as you term it on the other side. Over here the publishers go to the artists and ask them to sing their songs, using persuasion of one kind or another. We never did that in London."

"An English artist heard of a song thought to have a fair chance of success, and he would buy an interest in it. After trying it out, the song would be brought to us for publication. Sometimes we purchased it outright; other times published on a royalty basis, allowing ten per cent. of the marked price to the owners of the composition."

"A song we published was never 'pushed.' The artist would hear of it and call on us. As a matter of fact, though some of the greatest song successes of England were not published for a long time after having been pronounced a hit."

"English artists have been known to buy a song and after singing it successfully refuse to allow it to be published, preferring to retain the sole singing rights."

"Miss Ida Rene owns 'Rake's Progress,' and it has not been printed nor will Miss Rene allow that to be done. Phil Ray, who made a tremendous hit with 'Let Her Drown,' kept the original manuscript for a long while before he brought it to us, singing the song meanwhile."

"Fred Earle (son of Joe Tabrar, who wrote 'Daddy Wouldn't Buy Me a Bow-wow') composed 'Seaweed,' one of the most popular songs ever run in London and the provinces, yet it was about a year after he first introduced it before Francis, Day & Hunter secured the publication rights, placing it in 'The Catch of the Season,' where it was sung by Fred Wright, Jr."

"Many English artists write their own words and music, as in the cases of Harry Lander and Harry Rendell."

"English artists are firmly set in this regard. They prefer to be known as the singer of a song, which builds a reputation for them, bringing fame and fortune. An example of this is Miss Vesta Victoria, who opened at the Colonial last week."

"She gained a worldwide reputation with the famous songs 'Daddy Wouldn't Buy Me a Bow-wow,' and 'Our Lodger's Such a Nice Young Man,' following up these hits while still in her early teens with 'Grace Darling.'"

"Miss Victoria is singing now two immensely successful numbers, 'It's All Right in the Summertime' and 'Waiting at the Church' or 'My Wife Won't Let Me.' The last named has a most humorous lyric and I'm sure will become equally popular on this side through Miss Victoria's inimitable style."

Mr. Day has composed himself, and several

light musical pieces produced abroad bear his nom de plume "Edward Montagu" on the title page. As an authority he was asked for an expression regarding the more ready reception of American ditties in England than the English songs in America.

"It is the splendid lilt introduced in American melodies of the 'Rosy Posy' and 'Bedelia' order, and then of course the syncopated touch of the inevitable rag-time gives added zest."

"There is a peculiar catch to the English songs, which only an English artist can give, but your American melodies have become popularized through the advent of the colored professional people in England, and now the Britishers have the craze. In a word, the English composer up to a few years ago wrote for the stage and sold his manuscript to the artist—the publishing end being a secondary consideration. But with the advent of the 'free' song—as worked in America, the English writer is already holding his own."

"America is music mad, though, which is an important item. Over there we consider a song selling 100,000 copies a big hit. 'The Soldiers of the Queen,' which has never been equaled for the English multitude, sold 300,000 after two years on the market. I understand an American publisher doesn't esteem a sale of less than 200,000 of one composition more than a moderate 'hit,' and if I have been correctly informed, a big popular success here sells from 600,000 to 1,000,000. It seems incredible and is indicative of what a popular music loving race the Americans are."

"I don't wish to compare royalty statements of the English and American writers. The remarks about sales cover that. I could scarcely believe that an American song writer received as much as \$25,000 a year for his royalty alone, though, when I heard it."

"Francis, Day & Hunter is the standard firm of publishers in London. The English swear by us, and it is the intention of the firm to place the most successful English numbers in this country. We shall adopt the American method of popularization, but do not intend to handle the British numbers exclusively. We have American writers connected with our New York branch, and have now a song written by Edward Madden, author of 'Blue Bell,' which we consider the peer of all marches. It is 'Coming Through the Rye, Jenny Mine.'"

"You may imagine it's a change from the dignified atmosphere of our London office to the hurly-burly hustle and bustle of the music publishing business in New York city," said Mr. Day, as he arose from running over the choruses of Miss Victoria's songs. *Sime.*

Charmion, the Parisian trapeze artist, styled the perfect woman, who was booked to play at the Colonial, Lawrence, the week of February 10, is at present confined to her bed at a Lawrence hotel recovering from two operations. The second operation followed a plucky attempt to finish the engagement. Her recovery is looked upon as only a matter of time.

This has been the best season of its career so far for the Howard Atheneum in Boston.

LONDON NOTES.

The Englishmen are calling Morris Cronin "the mysterious pantomimic juggler."

Mason and Keeler in "Hooked by Crook" are playing a return date at the Palace.

Oswald Stoll produced at the Coliseum a burlesque absurdity entitled "S' Nero; or, a Roman Bank Holiday." Walter Slaught wrote the music, Roland Carse the lyrics and the book is by Chris Davis.

Conn and Conrad are appearing in the West End for the first time. They go big.

Arthur Playfair and Kate Cutler are appearing in "Hero and Heroine."

"The Human Bullet" is the latest sensation proposed for the Hippodrome. "The Bullet" will be propelled from a cannon weighing 6,000 pounds, erected on the dress circle level, to a trapeze 120 feet above the arena. A similar act you will remember was a circus feature in America years ago. W. W. Cole had it first, it is believed.

Large salaries are still being paid to the legitimate as well as the music hall artists. Arthur Trayson will receive \$1,000 weekly when he appears at the Royalty Theatre in the Spring, under the management of Gaston Maye by arrangement with Arthur Collins, who has Mr. Trayson under contract for the next four years.

May de Sousa, who is still over here, has been engaged to play the leading part in the next Christmas pantomime to be put on at the Drury Lane. The piece is at present under consideration.

Miss Louise Taylor, for several seasons of the vaudeville act known as Adami and Taylor, has dissolved her partnership with Mr. Adami and will shortly appear in a solo offering.

Charles Ross, of Ross and Fenton, appeared at a benefit during the past week in a single turn, for the first time in twelve years.

Louise Montrose will play a "home date" week of March 19 in the new Mount Vernon vaudeville house. Miss Montrose makes the suburban burg her home.

The Theatrical Brotherhood at St. Louis gave their annual Mardi Gras carnival last Tuesday night (February 27). Over 10,000 revellers attended. I. T. A. S. E. buttons were conspicuous. All members of shows playing St. Louis attended.

"The Mascot Moth," which scored a dismal failure when it opened at the Colonial, will return next fall to play the Orpheum and Keith circuits.

Brandon and Wiley will go to London soon, while Johnson and Wells, another colored team, will open at Budapest. Both were booked at the foreign halls by B. Obermayer.

Everhart, the hoop roller, is being heavily featured in the German speaking countries he is now playing.

William Courtleigh.
"Under the Third Degree."
Twenty-third Street.

The present time is opportune for a playlet of the description Mr. Courtleigh enters into vaudeville with. With an established reputation of having been one of the best leading men the legitimate stage in this country has produced, Mr. Courtleigh brings into vaudeville the consummate skill in the art of acting which raised him to the front rank. The wide range of characters Mr. Courtleigh has portrayed in his experience stands him in good stead in "Under the Third Degree," which had its first New York presentation at Proctor's Twenty-third Street Theatre on Monday. The protean sketch is by Campbell McCulloch, whose knowledge of vaudeville wants is well defined and is proven in the playlet by the almost biographical rapidity of the action in which the several characters pass before the view of the audience. The sketch itself is based upon the inquisitorial examination founded in New York city under the regime of Thomas F. Byrnes, then Chief of Detectives, and commonly called the third degree. It is an Americanized version of "A Case of Arson," the character curtain raiser which Henry de Vries brought into the varieties from the Madison Square Theatre, but Mr. McCulloch has so well disguised the several parts that even to those who have seen Mr. de Vries the interest is maintained by the excellent acting of Mr. Courtleigh. He has seven distinct characterizations, each perfect in itself, and will stand comparison with any protean artist, Mr. de Vries not excepted. His conceptions are lifelike in their reality and appeal to the finer senses as studied impersonations.

The supporting cast is smothered through the fine makeup and forceful work of William Randall as an Inspector of Police. John Roache is a police orderly and Charles Newton a detective sergeant, while Delfah Bryant is Kate Warner, the wife of the accused, who is suspected of arson, and compels her husband to confess his crime in a very dramatic finale. That if any is the one fault of the production; it is overdramatically drawn. The sketch and the players received several curtain calls on the initial performance, Mr. Courtleigh's impersonations being broken into several times by involuntary applause. Vaudeville is most fortunate in gaining William Courtleigh and no manager need hesitate for an instant in booking "Under the Third Degree" with him in it. *Sime.*

Harry Corson Clarke & Co.
"Strategy."
Orpheum.

After an absence of a dozen years spent in the west Harry Corson Clarke made his reappearance at the Orpheum Theatre Monday in a twenty-five minute sketch in which he has the assistance of two persons whose names do not appear. The sketch is a familiar one in theme, being the outworking of the idea of a man married to a rich woman who invents a spurious son for the purpose of obtaining money from his spouse. On his birthday she surprises him by declaring that she is going to adopt the boy legally and a friend from New York, putting in an appearance just then, is passed off as the son until the schemer has time

NEW ACTS OF THE WEEK

to find a better solution of his troubles. In the end he finds that an address given as that of his son develops the fact that the person (who is no acquaintance of his) is a fugitive from justice and so an escape is provided. The sketch is brisk and amusing, though on Monday a premature curtain cut off a couple of minutes from the climax. The woman assisting Mr. Clarke played very well. The man was apparently unable to make the most of the opportunities provided, simply walking through a part which should have been played with spirit. *Chicot.*

Charles E. Evans & Co.
Sketch.
Proctor's Fifth-eighth.

Originally presented as a rather dreary evening's entertainment under the title of "There and Back," the theme of "It's Up to You, William" serves better as a twenty-five minute sketch and brought success to Charles E. Evans and his associates at the Fifty-eighth Street Monday afternoon. The story tells of two men who have made a trip together and are supposed to have taken passage on a ship which is believed to be lost. In reality they have been off on an entirely different excursion and coming home ignorant of the happenings of the past few weeks, find their wives in tears and widow's weeds. They build up an elaborate string of falsehoods to cover their deception, all of which tumble about their heads when the steamship company wires of the safe, if delayed, arrival of the ship. There is little action to the piece, more than half of the time the two men standing in the center of the stage while their wives occupy seats at opposite sides, but there is a deal of fun in the lines and laughter is frequent. George Arliss, who is credited with the work, has not improved his literary reputation with this offering, but he has provided a useful vehicle. Charles H. Hopper, Elizabeth Barry, Helena Phillips and June Marlowe gave competent support. *Chicot.*

Rigo.
Alhambra.

The Hungarian ex-husband of Clara Ward, who became the Princess Chimay after leaving her native home (Detroit) for foreign lands, appeared for the first time in America at the Alhambra Theatre in Harlem last Monday afternoon, surrounded by ten musicians, said to be countrymen of the gypsy, and who were brought over here for the sole purpose of playing their Hungarian instruments in accompaniment to Rigo's violin. Through an accident Rigo himself could not play, but directed his orchestra with one hand bound up. That mishap prevented a true criterion of the reception he would have received otherwise being taken. The applause was quite light, Rigo being a better drawing card here as a freak than as a musician. In appearance he is squatly and looks ungainly in evening dress upon the stage. When smiling he is reminiscent of the simian. The music of the orchestra is similar to that heard in restaurants having Hungarian orchestras, it having

been remarked during the week that several of Rigo's assistants were secured from Second avenue, only two having been directly imported. If Rigo—lives up to published promises of the wonderful music he can produce personally he will be a hit. *Sime.*

Allie Gilbert and Her Six Summer Girls.
Songs.
Pastor's.

Two changes and extra coats, incidentally three songs, comprise the offering of Allie Gilbert and her Six Summer Girls at Pastor's this week. The songs are not well chosen, and the girls have been given only the conventional business that, in view of the increasing number of girl acts, grows worse than tiresome. They are rather good looking, as girl acts go, and appear to be willing to take more trouble to be entertaining, but they are not permitted to work out, and the result is the commonplace. Some novelty of idea is demanded these days, and fluffy dresses with a change to Indian costumes does not qualify under this classification. Miss Gilbert, having spent money on costumes, should now go to some expense for a good stage manager. A really experienced man could do much for the act. The act needs it. *Chicot.*

Cathrine Countiss.
"Wedded by Wire."
Imperial.

Miss Countiss is billed as "late-leading lady of the Imperial Stock Company," and as such is possibly depended to draw business which doesn't materialize. She appeared in a Haddon Chambers playlet the opening week of the Imperial Theatre in Brooklyn for vaudeville, but has not been heard from since that time until this week, when another sketch by Henry Gottschalk and George D. Parker is presented at the same house. The comedy vein is predominant, brought out through the elopement of a young man with a widow. The chambermaid in a hotel, getting an inkling of the situation, knocks upon the door and demands \$2 as a bribe. Here arises the highly momentous humorous situation. Only \$1.98 can be raised to quiet the informer, and a monkey attached to a hand organ is robbed of the necessary two cents. Another comical idea is to cut the rope which the organ grinder climbs to recover his "monk," after which a marriage ceremony is performed over the telephone. Miss Countiss played the widow with elaborate modesty, especially as the setting displayed a fully dressed bed, and Robert Gaillard as the young man made no impression. Mr. McMahon was required to wear a bathrobe only. The sketch is neither amusing nor well played. *Sime.*

The Royal
Musical Five.
Keeney's.

From the program announcement it is concluded that the four young men and one very youthful girl are members of a family party residing in Brooklyn. Regardless of whence they came, the act is destined for a hit in vaudeville if

properly handled. They are receiving a great deal of applause this week at Keeney's, even without deliberation being shown in the offering. No brasses are used, a cello, two violins, piccolo and a pianist composing the musicians. The girl sings at the opening, a mistake easily rectified, not because she has no voice, for she possesses a pleasant one, which is used to much advantage in "Strolling" with the male members as the chorus in natty white suits. The young man's piccolo solo should be dropped and the final selection now used should be substituted for it, the finale to be the "Strolling" number, which is the prettiest effect of concerted singing seen around town in a long while. Also the first overture should be given with the players not grouped together. The patriotic addition to the musical finish is not required and did not aid in the applause. Any rearrangement will benefit, but the act as it is will please. *Sime.*

Mr. and Mrs. Chas. S. Hammond.
"Family Jars."
Pastor's.

This is a sketch of the home made sort, the jars being the three causters supposed to contain the ashes of the three previous victims of the feminine character's matrimonial adventures. They do not in the least resemble the containers used by crematories, but that is a detail as are the cans, for they crop up but twice, in the opening when they arouse the jealousy of the fourth husband and near the close where he throws the cans after his wife. In between there are dreary stretches of words. Neither of the players can act. The woman is a weak copy of the wailing wife type and gains a couple of laughs by her pretended tears. The man does not even accomplish that much. He lacks distinction of presence and performance, and the wonder is that he ever got on the stage. *Chicot.*

Morris and Cramer.
Songs and Dances.
Keeney's.

A team of blackface comedians who have been recruited from an "amateur" night at Keeney's Theatre, and given their opportunity as professionals at the theatre where they first "went on." Both are very young boys, and fair dancers, much better so than singers. One is a "comedian," but he would have hard work convincing any one of the truth of that. Their forte is dancing, whether in white or black face. Coon songs only may aid, but it is too early in their career to attempt comedy in seriousness. Time on the cheaper circuit should be procured, allowing chance for proper training before attempting the larger houses. *Sime.*

Charles Van Dyne and
Laura Dean.
"The Ambassador."
Keeney's.

Through the management of Keeney's suggesting to Edward Sullivan and Company in "A Woman's Way" that they might as well close last Monday instead of finishing the week out, Charles Van Dyne and Laura Deane replaced with "The Ambassador," a sketch allowing the songs and duets of the couple to be introduced. No information was obtainable as to how

long the pair had been associated in this or other sketches, but the impression is that most of the singing had been heard in other settings through either one or two of the present players. "The Ambassador" has a plot based on "mistaken identity," Mr. Van Dyne costuming as a Japanese and Miss Deane during the playlet appearing as a Geisha girl, playing straight before that. There is some real comedy involved, particularly by Van Dyne, who does not strive for the grotesque or attempt dialect. Miss Deane added a liveliness which gave her added value, and the sketch, while not received uproariously, was well liked, particularly the well rendered "cat duet" at the finale, even though a standard number of many other acts. *Sime.*

OUT OF TOWN

The Empire Girls.
Singing and Dancing.
Standard, St. Louis.

This splendidly drilled corps of singers and dancers "do things." Not any more than the average American chorus girl is capable of, but more audacious. It teems with sensationalism bordering on the risqué. They finish by lying on the stage and going through a series of voluptuous gyrations which in more sedate costumes could be construed as demonstrations of physical culture. The act did not meet with enthusiasm at its presentation with the Dreamland Burlesquers this week in St. Louis. Possibly expectations were too pent up by the circuslike heralding of the feature. *Joe Pazen.*

Devlin and Ellwood.
Singing Sketch.
Gloversville, N. Y.

The male portion of this team is good, but is seriously handicapped by a stick for a partner whose rightful position on the stage should be in a chorus where she could pose to better effect. The man sings a radically new kind of a drinking song which goes very well. He will never be able to draw the salary with such a partner that he could were he alone. *Milford Mowers.*

Edith Fassetto.
Comedienne.
Gloversville, N. Y.

Edith Fassetto, comedienne, opened at the Family this week in a series of new songs. This, however, is only a part of her act. She is also a very graceful dancer, but in order to put on her dance she requires full stage. This would have inconvenienced the management to the extent of having to set the stage for two acts in "four" in succession. Miss Fassetto is therefore compelled to cut her dance to get the act in "one." She has a sweet voice of small volume which is not heard to good advantage in her selections. *Milford Mowers.*

"BEDFORD'S HOPE" FOR LONDON.

Lincoln J. Carter's sensational Western melodrama, "Bedford's Hope," which has scored a big hit at the Fourteenth Street Theatre here, is going to London very shortly through the engineering of M. B. Leavitt. Final arrangements were made last Monday, ex-Judge Dittenhoefer attending to the legal preliminaries. It will open in the English metropolis at the Scala Theatre in the East End, which has been thoroughly overhauled, and the American piece will mark the reopening.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Winthrop, Mass., Feb. 27.

Editor Variety:

Sir—My attention has been called to "Kink's" criticism of our act at Keith's, Philadelphia, in your issue of February 24. The reason that we "lasted but one performance" was on account of the Children's Society refusing to allow Buster to play. Buster is but five years old. We played a very successful engagement the week before at Keith's Boston house, and the act has always gone well wherever we are allowed to play Buster. In justice to the "child phenom" kindly state these facts in your next issue. We also had to cancel Tony Pastor's this week on account of Children's Society. *Boyd Coleman.*

New York, Feb. 27, 1906.

Editor Variety:

Sir—I ran over to Hyde & Behman's the other day to have a chat with my old friend Nick Norton. Seated in the office, while Nick and Will Burgess were "counting up," I picked up a copy of Variety (the first I had seen) and was at once interested, so much so that I read it through. I have been a reader of another dramatic publication for just thirty-six years, and hereafter shall buy Variety every week. Although practically out of the show business now, I was, some sixteen years ago, fairly well known as "the man ahead" of Lester and Allen's Picked Vaudeville Stars of America, with genial Dick Brock as manager. How widely scattered are the people now living who were with that combination. Billy Lester and Paul Allen, Daly and Devere, Annie Hart, Frank H. White, the Flighleys, Katie Rooney, Adolph Seaman, the great Hilton, Al Lubin, "Ajax" Whitman and others. *Fred D. Ellis.*

New York, Feb. 26, 1906.

Editor Variety:

Sir—The article in your issue of the 24th inst., headed "Hurtig and Seamon Waking Up" certainly was the best thing that I read in many a day. You struck the nail on the head when you said "that the guardian angel of the outer office" kept everybody away whose looks she did not like. By the "angel" I know that you mean "the stout lady." You overlooked the principal part of the story why artists cannot get engagements. You were also right when you said about H. and S. not having to put out the "S. R. O." sign. If an act has any kind of a "pull" with the junior member of the firm then they get not only one week but five during the season. I know whereof I speak, as the "angel" would always say "Mr. Seamon is out." Kindly publish this so that the other members of the firm know how they stand. *A Performer.*

Terre Haute, Ind., Feb. 26, 1906.

Editor Variety:

Sir—Wish you would make a mention in your paper of acts throwing managers down the last minute for no reason at all. Nettie Fields had been boosted strong and

featured and canceled last minute. We did not know she was not coming until Monday. This leaves managers in bad shape. Trust you will help stop any impositions of this kind. *Jack Hoeffer.*

Chicago, Ill., Feb. 22, 1906.

Editor Variety:

Sir—When I left New York the first of the year I promised to give you my impressions of the circuit known as the Interstate and accordingly will do so.

We opened in Hot Springs for a tour of seven weeks. While personally we received the best of treatment we did not receive the full time. The correspondent who sent you the special from St. Louis published in your issue of February 17 said, "there is no truth in the report that we have closed our theatres in Birmingham and one other place." This is a deliberate falsehood and whoever wrote it knew it. The Waco house, for which we held contracts for week of February 5, was run for three nights a week for two weeks and the day before we were to open there we were informed that the house was closed and our week changed to Fort Worth, thereby losing the week. We were led to expect that our contract at Little Rock would be fulfilled up to a few days before we were to open when we were informed that the house could not be made ready in time. We went through Little Rock on our way to Memphis three days after and found that the roof was not on the theatre yet and people in town said that it would be impossible for the house to open within thirty days at the least. All of which the managers must have known. I wrote to one of the numerous managers, as instructed to do by the travelling representative of the circuit, asking if they could not fill one of the weeks for which I held a contract (which had no cancellation clause) in a return engagement. After a few days I received a very curt note to the effect "that it was against orders and that I was receiving the best treatment possible." However, laying aside all personalities, I think that when the circuit gets whipped into shape and in running order it will be a good engagement and if the managers are only compelled to live up to their contracts after once signing them no fault will be found with the Interstate Circuit. Two of the acts who were on the bill with us held contracts for nine weeks and received only five. You can see where the injustice of that lies without further comment. *Newell and Niblo.*

Will the anonymous writer of the dissertation on agents kindly write again, using only those adjectives used in polite society and the home circle? We should be glad to print his effusion, but wish to retain our second class mailing privileges. Will he also bear in mind the fact that letters are not printed unless the name of the writer accompanies the same, the latter being held in strict confidence?

THE AGENTS' MEETING.

The theatrical agents of the city were in conclave on Thursday evening listening to Miss Frances Kellor discourse on the iniquities of the employment agency laws as now recorded upon the statutes of this State. An effort is to be made to eliminate the agents from the State and local jurisdiction, Frederick L. Keating, the ex-Commissioner of Licenses, having been retained, and a new bill has been drafted which it is hoped will pass the present Legislature.

RIGO WILL TOUR.

Rigo, his table d'hôte band and some real actors will take to the road at the completion of the Williams time, playing lyceum dates and regular theatres. Rigo will discard his dress suit and take up his gypsy uniform.

LIONEL LAWRENCE'S IDEA.

Lionel Lawrence will shortly introduce a bare stage act in which he will show a glimpse of the real "behind the scenes." He has been a stage manager for years and he will show the audiences how a show is rehearsed, starting with the entrance of the girls for a rehearsal and concluding with a dress performance. The stage will be set in view of the audience and no detail making for realism will be omitted.

KIDDING RIGHT THIS TIME.

Shean and Warren have been working over their new version of "Kidding the Captain" at Atlantic City this week, and the result will probably be seen in New York in a few weeks. The sketch was put on a few years ago for a single week at Proctor's Twenty-third Street. Since then it has been in cold storage, but there appears to be no trace of frost about it.

"PORTERS ON THE BANNER BLUE."

After full preparations had been almost completed by Tim McMahon for his new production, he found that the name selected, "The Robinson Crusoe Girls" was not appropriate, and will call it "Porters on the Banner Blue" instead.

MORE TRICKS FOR COPYISTS.

The Stein-Eretto Family, originators of the human arch, will close their European tour June 1 and will come directly to America, playing here four months before returning to London to open at the Hippodrome in October. They are bringing over two new and sensational tricks.

SPADONI IN JUNE.

Spadoni will arrive in this country in June, playing time on the Orpheum and middle west circuits. He is announced in current report as coming every few weeks but he will not get here before the time mentioned.

POLI IS HOME.

S. Z. Poli returned from Florida by steamer Thursday and immediately went into executive session with William Morris. He returned to New Haven without saying that he had a Florida circuit.

Mabel Johnson, once of the Weber-Fields chorus, and more lately in the Broadway Trio, has joined the Washington Society Girls for the remainder of the season.

Shows of the Week - - - By Sime

IMPERIAL.

Ash Wednesday had its effect upon the attendance, but Arthur Dunn managed to fill the house with merriment. Dunn seems to have dropped the elevation of the piano stool, and with Marie Glazier as the foil secures legitimate laughs.

Pierce and Roslyn replaced Grace Cameron on the bill, and were liked by the audience, particularly Miss Roslyn in her first solo, but the other two popular numbers she sings with Mr. Pierce are entirely unsuited to her voice. Coakley and McBride sang, talked and danced. The makeup of the wench is noticeable for fidelity, but no great change has been made in the actual workings.

Smirl and Kessner in "The Bellboy and the Waiting Maid" made a hit through Smirl's acrobatic work, he being both an able acrobat and a contortionist. The young woman does not seem to be the same formerly seen in the act. Leona Thurber and the Four Blackbirds are giving a lively turn. Miss Thurber has about the likeliest lot of "picks" now in use, the smaller end boy being a good dancer and the whole act winning out easily.

Ferreros and his dog musician opened the show and was fairly received, the audience seeming to believe that trickery of some kind was attempted. Cathrine Countiss in "Wedded by Wire" was a near approach to a headliner, on the program, and will be found under New Acts.

The three Sisters Macarte in an assorted act work both on the tight wire and the trapeze, and have so much of all with so little of the real meritorious part, which is the wire walking, that the value is affected through the bungling manner in which the act has been put together. The aerial end of it is all that should be given, the opening musical number on guitars and a mandolin being a silly adjunct to an offering of this character. The women should do single work on the wire to fill in the time if necessary.

Although the audience kept away from James J. Morton for a few minutes after he first appeared, they were won over with his exposure of the unreality of the Countiss sketch, and after that Morton convinced those present that even if his talk appeared foolish it was funny. His present final encore is about the best thing that he has offered.

KEENEY'S.

The usual allotment of four new acts are at Keeney's Theatre in Brooklyn. They will be found under that department.

Of the "regulars" Jewell's Mannikins are the more prominent and easily the hit of the bill. No matter how many times this act plays a house, it never "falls down," for the wonderment caused by the expert manipulation of the wooden figures creates an interest ending in applause, which is accentuated by the bewildering, sparkling electrical display at the finale. No better drawing card for the young can be offered.

Louise Gunning intentionally mislaid the kilts, or perhaps Miss Gunning desired to display a gown, for she appeared in skirts, but is more becoming in her Scotch costume. The opening number was "La Traviata," which is also new for this singer in vaudeville. The Scotch songs followed, and her reception was cordial,

but not quite so enthusiastic as when in the abbreviated garments, for those add a charm, enhancing the appreciation of the singing. Miss Gunning should hark back to the multi-colored dress with the bewitching stockings (or tights). The men will like her so much better then.

Fields and Ward made a change in their act, too. The special drop was not in use, and the opening of the old turn was given with the new "business man" ending. It is not as well liked as the more recent setting, but Fields manages to carry his audience regardless of what he says or does. Ward as a "feeder" needs no assistance, but somehow or other he will not part with that to him humorous knack of slapping his partner in the face with a glove. In the old days when gloves were expensive or salaries lower a newspaper played the part. With the change to genteel kid gloves the team probably thought sufficient concession had been allowed. This sort of slapstick in polite vaudeville is rough and not comical, even though a laugh is gained now and then. Other couples have invented something more engaging, why not Fields and Ward?

Green Brothers opened the show with "comedy juggling." This juggling is club swinging, and even if the comedian were actually such he would be unnecessary for comedy in the turn if a good club swinger. The work they offer at present is not extended enough, nor have they a sufficient number of the clubs. The "straight" man dresses in a baseball suit, very neat and away from the tennis court style. There may be a financial reason here why a more elaborate display is not made, but club swinging offers a wide range of possibilities in tricks, and that part of the performance only should be looked after, as good work in this line is always assured of appreciation.

FAMILY.

Although not the headliner at the Family Theatre on East 125th street this week, Leslie's Porcine Circus is the novelty at least. It is a common impression that the pig is the most difficult to train of all animals, yet Leslie has succeeded, although it is a most disagreeable act in every way imaginable. One dog is carried and Mr. Leslie will do much better to allow his swill devouring pets to regain their normal size and devote his attention to other animals who will prove more profitable in vaudeville.

Rhoda Bernard is the feature. This young woman is a female Hebrew impersonator, singing one song straight to great applause, with the assistance of a man planted in a box. Miss Bernard has helped herself to any Hebrew story she thought likely and has a couple of parodies in the same dialect. She could improve her opening by telling a story or two before her first song. The Matsumoto Troupe of Japanese acrobats have some pedal and contortion work which is not sensational, although a couple of new tricks are shown, and the perch finish is supplied by a woman balancing the pole.

Louise Arnot and Thomas Gurm (or Gunn) have the only sketch on the bill, called "Regan's Luck." Miss Arnot is a very good Irishwoman with a deep voice which suggests at first that it is an impersonation by a man. The sketch draws

laughs, although somewhat draggy, and should be gone over to stimulate the action from the commencement. Thomas Ray in illustrated songs is evidently one of the singing acts which it is rumored play the cheaper houses at the expense of the publishers whose songs are plugged.

Harry and Mae Howard, German singers, as the program has it, utterly belie the billing by singing very poorly, but dance extraordinarily well in wooden shoes. The man especially is first rate on his feet, introducing several steps not heretofore noticed, and doing it all with a nimbleness that should bring ample engagements were he to develop the dances to the utmost. The talk is inane and the dialect poor. The dancing only is commendable.

Marshall Montgomery, "Improvvisatore," must needs change his name and billing. His main dependence is trick piano playing and he goes to the extreme by standing upon his head, resting his feet against the upper case of the piano, playing with his hands. It is not showy or difficult, pleasing only in that it is new and does not take as well as when playing behind his back. Two of his stories are told in such a rambling, haphazard manner that they cannot be heard or the points caught. Mr. Montgomery besides a new name needs more schooling.

CIRCLE.

Weber and Rush's Parisian Widows are at the Circle this week with "Ben Welch" stamped on everything excepting the scenery.

The opening piece is written by him, he is accountable for the closing burlesque, and Mr. Welch does his Hebrew impersonation in the olio, using some of his brother Joe's latest "stuff" and singing some parodies, only one written on a modern success. The parodies, however, bring him recall after recall. He has a couple of new stories of his own (as far as known) that are good. He is the hit of the show, surpassing the others in the olio easily, and standing out brightly in the pieces.

Honan and Kearney, in a sidewalk conversation with more parodies, also invade the olio. They have the appearance for a first class turn in "one," but their present material will never assist them. One of the parodies has the line "The night they got married" repeated three times in one verse, and it is the old "artificial wife" joke set to music.

The Sisters Valmore would do better to appear in blackface. Mildred is a fair dancer, but Lulu does not earn that distinction. The acrobatic work draws some applause. There is a field for feminine blackface acts, and this couple could fit in it with strict attention paid to dialect, that being excellent as evidenced in their opening song as a "sister act."

Owley and Randall, in a juggling turn, will do better when Mr. Randall finds how to juggle and keep quiet at the same time. His talk has no point and his voice is against him. The juggling might also be vastly improved upon. The three Keltons were billed to appear in a musical act, but only two did so and they were unable to give it in full.

The opening piece is called "The Carnival at Monte Carlo." The chorus is the regulation size but not imposing, and badly

trained. There is a stout little brunette on the end that throws the marches out of alignment by her indifference and failure to keep step, while the costumes worn in the "Dutch" song, led by Mildred Valmore, have a seedy look, and were never built from material costing enough to cause a Woolworth store to decline the business.

Ben Welch as an Italian pleases the audience some, although mixing dialects badly at times, and Ned Kelton does a short "bit" as a Chinaman which stands out. Pat Kearney as a "con" man looks the part perfectly, but speaks in a fearful monotone. Flossie La Van and Katherine Randall wander on and off the stage, and it was the fear of seeing them in tights that prevented the closing burlesque, "A Day in Camp," from being looked over.

THE OFFICE BOY ON VAUDEVILLE.

"Here's a funny one," remarked the office boy as I was leaving the agent's office. "The boss to-day told a relative of his that 'vaudeville was just like any other show' and I had to fake up a pipe in a hurry to explain why I laughed."

"I guess he was stuck for an answer, all right, and after thinking about it all day, I'm stuck, too. Of course, anybody can get sarcastic and tell what they think it is, and then wait for the laugh, but I wouldn't mind hearing a good definition. I know what the dictionary tells about it, but there's a whole lot of things in that book that I don't carry in my mind."

"When I was a little kid everybody said 'variety show' and we knew that meant just what it said, but this vaudeville isn't so easy. You get too much in vaudeville to call it by any one name."

"Most of the shows are a combination of a circus, dime museum, farce comedy and the drama, while generally the variety end is sandwiched in somewhere, and there's so much that they call it vaudeville, but it isn't the real article."

"There's one good point about the present day shows, though. You don't have to pay a whole lot to see them, and it must be a person brooding over the chances he would have in the East River who wouldn't find something in the bill he liked. But if he doesn't find a whole lot, he thinks he's been cheated, and yet he will sit through a long dreary, weary show on Broadway for which \$2 has been given up, and after leaving the only kick registered is 'that it wasn't so bad, for that chorus in the second act was the goods.'"

"That chorus" may have lasted on the stage about four minutes, yet he sat through a shine show to see it. Was it because he paid \$2 or because he didn't expect any more? In vaudeville, where maybe he only paid fifty or seventy-five cents, if he only saw one thing in the bill he liked, that same man would go out and rave over the incompetency of the people running the theatre in putting up a bill like that.

"You know many a farce comedy which was in reality only a vaudeville show has made good in the legitimate, but split that same show up for a bill in vaudeville and it wouldn't stand by itself. Vaudeville has got me going. I'm going to give it to Sam Lloyd for his puzzle column in the Sunday papers."

Sime.

Shows of the Week - - - By Chicot

COLONIAL.

Vesta Victoria in her second week has partly rid herself of the cold which marred her earlier work, and she had the additional advantage of having made friends with the smart section of the audience. But one song was changed from the opening repertoire, this being the "Grace Darling," which was largely responsible for her London favor when she changed from straight to character work. It has a chorus that one cannot forget, and took place in favor with "Waiting at the Church." She also gave "The Country Girl," which is hardly understood here, and the artist's model song. She might have sung more, but contented herself with bowing her thanks several times. Mme. Herrmann has put in some more illusions. They are showy and save her a lot of trouble, but they are very old. She also conducts her gift enterprise, throwing candy to the audience, which this time is produced from a screen instead of the old canisters—a change that is the only real novelty in the act. The act is eye pleasing, but that is all. The Glinseretti Troupe offer work alternately on the stage and the bounding mat. This last is particularly well done and deserves the applause it gets. They work with no parade, but go about their business with a quietness and a surety that are equally pleasing. They should cut out lilac suits when working against the red of the mat drapery. There was much chromatic profanity that might easily have been avoided. Cole and Johnson had a new and good song and went better than they did recently at Keith's. They are clever, but they must have material of value to make a real success. Mr. and Mrs. Gardner Crane show their playlet and score heavily. They have put in a mammy instead of the pickaninny, probably in deference to the Gerry Society, and they have changed their climax to good effect, the first curtain now dropping on the lovers alone on the stage, while the encore prolongs the action. De Witt, Burns and Torrance did their full share of the work, and the Empire City Quartet had no cause for complaint. Mr. and Mrs. Allison stick to "Minnie from Minnesota," though a new act is needed, and Hathaway and Walton do some dancing at the opening of the show.

ORPHEUM.

There are debuts and things happening at all of the Williams Big Three this week, the Orpheum's allotment being the first appearance here in a number of years of Harry Corson Clarke, who is a sort of Corse Payton of the Western slope. His offering is commented upon under New Acts. In addition, Henri de Vries holds for a second week with his protean sketch. The audiences at the Orpheum seem quicker to catch the finer points of an offering than any other audience in the vaudeville class, and while the act is listened to in almost complete silence the applause at the conclusion of the act is convincing. Clarice Vance is going better than she did last week and this in spite of the fact that but one of her songs is really suited to her genre. She sings four and the singing of a fifth rests entirely with her. The Picchiani family offer their acrobatic work to the usual good effect. They

could do very much better by discarding skirts. The spectacle of women working in long skirts is no longer a novelty and the use of the garments hampers their best tricks. Ed Latell still sticks to his imitation of Ching Ling Foo and does a parody on Dida that is remembered by some. He would do better to give us more banjo work, for there are few who can meet him on this ground. Taylor Holmes tells stories well. If Mr. Holmes would only make a more careful selection he would be in high favor. One of his poems is a discard of Gus Williams, and others date still further back, while the Mansfield speech is inexcusable at this late day. Herbert Brooks does his trunk trick neatly and offers two card tricks that show up well on the stage. It is hard to find card work that appeals to the gallery as well as those who pick out the cards, but Brooks has two tricks that reach all the way and his trunk mystifies. Bellman and Moore make a hit on the early part of the bill with their vaudeville travesty. It is to be regretted that Miss Moore did not find out earlier what a success she could be as a child impersonator. The whole act pleases, but this stands out, calling loudly for an extension of time. Cabaret's dogs still do good tricks. Probably if they were not better trained they, too, would laugh at their master's straw hat.

PASTOR'S.

Two new acts at Pastor's are to be found under their proper classification. Of the others—Holcombe, Curtis and Webb take the top place on the bill. Holcombe had a cold and only Margaret Webb was in good voice. She offended with a child song, sung not because she is good at this work, but because her predecessor made a feature of that sort of thing. Miss Webb is better in more ambitious work, and this fact should be taken to heart by the directing head of the act. Charles F. Seamon did not do as well in the matter of applause, but he made a lasting impression with his quiet methods. He is different from the others, and this fact is appreciated. O'Brien and Buckley were one of the real hits here, their work being suited to the tastes of the Pastor clientele. If Mr. O'Brien would alter his grammar and moderate his exuberant style he would find a wider range of employment. Treloar did a strong man act that was helped by the fact that he cut out his muscle parade and got right down to real work. One of his chief points is the fact that he uses Edna Tempest for most of his tricks. Miss Tempest's weight cannot be tampered with, while dumbbells are not always what they seem in the matter of avoirdupois. The finish in which a horse and rider are lifted with one arm is capital. Gracie Emmett has a good program place and did a lot of the laugh making. She is a really funny woman and her appearance is always welcome. Her support is not particularly good, but she is a company in herself. James and Dolly Emerson had a poor act, poorly played, while Philbrooks and Reynolds might have been better with a good sketch. There is the skeleton of a good offering in their present act, but the skeleton is badly padded. The dialogue is not carefully considered. If instead of the loose lines they now employ new and

crisper material were had they would fare very much better. Grace Childers does some contortion dancing and winds up with a patient poodle, which camps on the base of her spine with a blasé air. She does not make good use of the dog and could leave him in the basket with profit to herself and the audience. Collis Le Page and Montague and O'Hara are also listed, to say nothing of the "Illustro-Electric," which is a stereopticon.

FIFTY-EIGHTH STREET.

In addition to Charles E. Evans and his company (mentioned under New Acts) there were many points on the Proctor bill to command the approval of the crowd. Also were there too many full stage acts on the first half of the bill and there were a couple of waits. Omar Singh showed his Human Butterfly, which is merely a new name for the old Astarte broom trick with the double belt. It is well worked, with the lights framed in pairs about in the eyes of serpents instead of on a straight batten. Johnson and Wells got through with their singing and dancing, though they are unimportant in either department, and the Elgona Brothers complicate some good acrobatic work with a very poor female impersonation. More acrobatics were had from Spissell Brothers and Mack, who scarcely need to copy Rice and Prevost. Some of their own work is plenty good enough if they would hold the act to that standard. Not one is a good pantomimist and this end might be more carefully looked after. Dan McAvoy did an act with Georgia Kelly on one end of the line and four women in white suits on the other. He was the real hit of the bill and this in spite of the fact that he has not made a very great change in his work and uses too much of his imitation of James Russell. It is not so much material as method with McAvoy and when he comes out with a gun to choke off the applause as he did ten years ago they laugh at it just as heartily. More use might be made of the girls. They appear in the opening and in one song; the rest of the time they probably spend in the wings wondering what they were hired for. To some four girls are more of an attraction than a somewhat similar McAvoy. The Three Diamonds did not score very strongly here. The balcony and gallery patrons do not go in for the high grade music and the act is not as good as once it was. Mr. Diamond should make a change in his selection if he expects to make a continued success. Bert Leslie and Robert Dailey were very much more to the popular taste and Leslie's glib slang was appreciated, while the Florenz troupe closed the show with a whoop and there were pictures afterward.

LONDON.

It is scarcely fair to blame upon Charles Horwitz the two burlettas used by the Tiger Lillies at the London this week. They may have been good once, but some one cut out most of the comedy. The management went further than that and cut out the chief comedian. On the road they had Alexander Carr, but through some peculiar line of reasoning he was eliminated from the company just before they came to town, and the business suffers in conse-

quence, the comedian not having been replaced. There was another act out of the olio that has been with the show on the road. The Campbell-Drew Company should realize that New York is scarcely the town in which to cut down expenses. They have cut more out of the receipts than out of the expense account. Richy W. Craig does what he can to hold the show up alone, but cannot overcome the general dreariness. He shows to better advantage in the olio where he has his musical work and his phonograph partner, which gave an idea to Lew Dockstader. The timing is accurately done and the speeches are taken up with celerity. The idea redeems some very old jokes. Carrie Ezier and Josette Webb have discarded their old act and make the alleged sketch over into a singing turn in which Miss Ezier grows most tiresome in the belief that she is a comedienne. They make most of their hit in the burlesques. Miss Webb's tights no longer shapes up on the old piano lines, and Miss Ezier does a song in which she successively uses each chorus girl as a partner. As there are nine girls she receives nine encores. William Allen starts the olio with what he considers a humorous Irish monologue. If he could ever see himself from the front of the house he would not do it again. His stories even when they are taken from other sources lack point, and his songs are bewhiskered. Cunningham and Lord have a dancing act, and Charles Semon's Napoleon imitation. The latter loses effect but the dancing is better. There are some motion pictures that are good. The show as a whole is poor because it lacks briskness.

TROUBLE ON ITS WAY.

Everybody within hearing distance give ear to a tale of piracy on the high seas. The black flag has been nailed to the masthead and the chief of the pirate crew has set sail with a fair wind for these shores.

Price and Revost—mark the name—with a new and original novelty, to wit, "Bumpety Bumps," which they have been presenting with some success on the other side, have announced that they will presently sail for America and present "their laughing success" on this side of the water.

Such was the word that reached the vaudeville agents' offices yesterday. Price and Revost are the same that some weeks since wrote to Rice and Prevost—mark the name—observing with charming naivete that they had taken as much of the Rice and Prevost name as their sense of decency permitted, having grabbed off the "Bumpety Bumps" en masse, and hoped that there would be no objection, etc.

"Larceny, piracy and stop thief!" ejaculated an agent yesterday when he heard of the coming invasion. "The Washington monument is something like 500 feet tall, they say, but for monumental nerve this pair look down on that from the same relative height that De Wolf Hopper regards the crown of Major Doyle's head."

THE SUNDAY AGITATION.

Although reported throughout the week that drastic measures would be taken this Sunday by the police department against the Sunday concerts, the various managers interested do not anticipate any undue action, no marked changes in the makeup of the bills having been attempted.

The Beach Amusement Company in Chicago has finally determined through lack of financial support not to open its park at the Lakeside there this summer.

Eph Thompson's elephants have been booked for the Ingersoll circuit for ten weeks, opening at Pittsburgh on May 7.

The interview of Frank Melville, the summer park manager and promoter (of the firm of Melville & Shultheiser), which appeared in the last issue of Variety, called forth much comment during the week in park circles. One well informed park man said, in speaking to a representative of Variety, "Mr. Melville's interview was right and straight from the shoulder. He struck the nail precisely on the head in speaking about bands and the attraction they have proven. Bands are a dead issue to summer amusement resorts, other than as an incidental diversion. Patrons do not care to be held in one spot for the length of time necessary to hear a program. Vaudeville bills and other changeable forms of amusement are more attractive."

To further illustrate his argument the park man cited the case of Sousa's Band when it played for George C. Tilyou at Atlantic City some four years ago. At that time George Young, who is the boss of the seaside resort, had determined that Tilyou should not have a footing there at any cost. Tilyou was at his wits' end and called upon Sousa for a price to play sixty-six days for him at his opposition place to Young's Pier. Sousa said \$1,000 a day. Tilyou, not to be daunted at any figure, acceded and Sousa accepted the engagement, although knowing he had overcharged \$150 a day, the bandmaster's customary price being \$850 daily. The first day's taking of the engagement was \$400. At the end of ten days Sousa offered to release Tilyou from the contract, but the latter indignantly spurned the offer, remarking that he always lived up to his contracts. At the expiration of the engagement Sousa received \$66,000 from Tilyou, who had lost \$40,000 on the venture, but was reimbursed to the extent of \$10,000 by the bandmaster, who refunded that amount, declining to accept in payment for the band's services more than the customary stipulated price. Tilyou accepted the money only after Sousa had explained that the original price was set more in a spirit of banter than in the expectation that it would be accepted.

The Starland Company, which has had a varied experience lately, will not enter New Bedford, Mass., as it hoped to do, not finding a suitable location there, and has about decided to go back to the scene of its first enterprise, Montreal. The company holds a leasehold in the Canadian city and will work night and day to open in due season to compete with Edward Dorsey's Dominion Park, now nearing completion in the same town, and which has the backing of the railroad companies to further its chances of success.

Toronto and Hamilton, Canada, are two likely cities which will probably receive attention from the park people before long.

There will be a lesser number of new parks in operation this summer than for

several years back. Rash promises impossible of fulfillment and meagre security, together with the explosion of so many financial schemes including the sensational insurance disclosures have tended to keep capital from investing. Street railway companies, however, still view park projects with favor, although the usual limit placed by the transportation people varies, running from \$50,000 to \$100,000 for each resort. This is a limitation that the larger parks cannot entertain.

"Fire and Flames," which Manning & Armstrong are trying to promote, may be placed in Wonderland at Revere Beach. The final closing of negotiations has not yet reached a crisis. The appeal for subscriptions for this enterprise seemingly never reached further than Mr. Higgins, the treasurer of the Wonderland Company, whose name has a very lonesome resting place on the subscription book.

Paragon Park at Nantasket Beach, near Boston, will add largely to its attractions, having had a very successful summer last year. E. Meyerhoff at Eleventh street and Third avenue is the booking agent, while a Mr. Dodge is the manager. It is the intention to put up a stiff fight against the opposition at Revere Beach.

A scenic production of "The Train Wreckers" will be shown this coming summer at Dreamland, Coney Island; also at Luna Park in the same place. Both are claiming the credit for the scheme, while a young man from the South says it has been stolen from a published account of his own notion. It's all rather humorous when the truth of the matter is a similar attraction was offered as an open air show at Joliet, Ill., some twenty years ago. Joliet was selected at that time to recall pleasant recollections to a few of the "Pen's" inmates.

Morris A. Tobin will invade Dreamland at the Island this summer with a new idea in the form of Moqui Indians exhibiting the tribe's dances and tricks, which may amuse. A part of the Midget City site will be turned over for this purpose, but the midgets will remain a feature, although it is not known where the dwarfs are coming from.

There is very little definite information leaking out regarding Dreamland, principally for the reason that there is nothing to tell. No one connected with the management seems to be aware that he is alive, and the nominal manager, ex-Sheriff William J. Buttlng, displays more energy in kidding proposed enterprises than business acumen in investigating. Everything goes to William H. Reynolds, who is the head still.

L. A. Thompson and George C. Tilyou have completed their partnership agreement for Rockaway.

The Ingersoll people consider their Winnipeg proposition so favorably that not one dollar of stock in it has been offered for sale.

Max Rosen has taken over the park at Albany, which has been on the market, after passing into the hands of a receiver.

SUMMER PARKS

Mr. Rosen will rename it The Tri-City, it is understood, opening on Decoration Day.

H. Roltaire has returned from London, where he went some weeks ago to visit Imre Kiralfy at his new resort to be located at Sheppard's Bush. Mr. Roltaire makes no announcement, and it is suspected that he wanted a sea ride.

Charles A. Cummings, the Wild West man who can "land on his feet" more often than any showman in the business, will put a new Indian Congress into Jungle Park at Chicago this summer. Sig. Sawtelle and Walter L. Main are Mr. Cummings' latest financial backers.

Joseph J. McCarthy of Dreamland, Coney Island, made a flying trip to Boston this week. Whenever Mr. McCarthy is seen around something usually follows.

"Darkness and Dawn" will be put on at Coney's Dreamland this summer instead of "Touing Europe."

Arthur Voegtlin, the scenic artist, is arranging for a large production at Luna Park.

Luna Park may have a Wild West exhibition this season.

George A. Dodge, manager of Paragon Park at Nantasket Beach, near Boston, is in town booking attractions. Will Hill, the high wire walker, has been engaged through Meyerhoff at 200 East Eleventh street, who is routing the time for a chain of parks.

The Friede "Globe Tower," called "A Department Store of Amusement," has gotten out a prospectus which is an attraction in itself. The details are carefully given in the booklet, but it is the inducements offered to the intending investor through purchase of the stock of the enterprise that causes the smiles to ripple over the countenances of those "in the know." The regular summer attendance at Coney Island is estimated at twenty-two millions, which is probably fairly correct, but from then on the financial figures are jumbled together until the net profit for the

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to
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(Meyer Cohen, Mgr.)

Vol. 1. New York, March 5, 1906. No. 8.

Notwithstanding the heated controversy that has been going on in the daily papers between Mr. Dave Lewis, who sang "Mother, Pin a Rose On Me," at Proctor's 23d St. Theatre, and Mr. Dan McAvoy, who sang the same song at Proctor's 58th street house, the fact remains that both these people are singing the song and will continue to sing it, as is also "Single" Billy Clifford, who has been creating a positive sensation at Hurlitz & Seamon's Music Hall the past week, and so can any one who wishes to sing this song, as all restrictions have been positively removed and any one can sing it. As these gentlemen are continually playing the different vaudeville houses, there is no way whereby they can conflict with each other, and as there are over five hundred vaudeville houses, there are plenty theatres for any legitimate artist to use this enormous success. If you haven't got enough verses in the regular song, you can write your own. Professional copies and orchestration are now ready. As we predicted some time ago that HENRY & GALLOTT'S going together again as partners would create a sensation in the illustrating line has come true, for they certainly did create the biggest sensation ever created in a New York theatre last Sunday night at Ted Marks' Concert with the singing of the phenomenal baritone, Harry Henry, and the moving pictures and illustrations thrown upon the canvas by George F. Gallott, with the new march song entitled "Sister," Mr. Henry, after repeated encores, was compelled to make a speech before the show was allowed to proceed. They now have in preparation Mr. Harris' new song, "The Belle of the Ball," with moving pictures, beautifully colored, on which they have spent a great deal of time and money, and we predict for it the same enormous success as they had last Sunday night with "Sister."

season for the "Globe" is given as \$1,122,250, with an investment of \$973,500. The operating expenses are to be \$230,750, and everything considered, it seems foolish to let the general public in on a good thing" like this. So few enterprises are able to pay one hundred and twenty-five per cent. in dividends.

F. W. Henninger, treasurer of the West View Park Company of Pittsburgh, emphatically denies the rumor in a recent number of Variety that work had been stopped on this park. He says his company is spending at least \$1,000 a day getting ready for the opening, which takes place May 10, and that they have already booked seventy-five picnics for the coming season, which of itself is sufficient to insure the success of the enterprise. The Pittsburgh traction companies also, it is stated, are investing at least \$75,000 in a supply storage plant, switches, loading platforms, etc., to enable them to take care of the extra traffic they expect when the park is in operation.

VARIETY THEATRES OF GREATER NEW YORK

MANHATTAN.

ATLANTIC GARDEN, Bowery.....	Concert	..... 8 P. M.
ALHAMBRA, 7th Ave. and 125th St.....	Vaudeville	..... 2 and 8 P. M.
CIRCLE, Broadway and 60th St.....	Burlesque	..... 2 and 8 P. M.
COLONIAL, Broadway and 63d St.....	Vaudeville	..... 2 and 8 P. M.
DEWEY, 14th St.....	Burlesque	..... 2 and 8 P. M.
FAMILY, East 125th St.....	Vaudeville	..... 2 and 8 P. M.
GOTHAM, East 125th St.....	Burlesque	..... 2 and 8 P. M.
HURTIG & SEAMON'S, West 125th St.....	Vaudeville	..... 2:30 and 8:30 P. M.
HAMMERSTEIN'S, Times Sq.....	Vaudeville	..... 2 and 8 P. M.
HUBER'S, 14th St.....	Museum	..... Continuous.
HIPPODROME, 6th Ave. and 44th St.....	Variety	..... 2 and 8 P. M.
KETT'S, 14th St.....	Vaudeville	..... Continuous.
LONDON, Bowery.....	Burlesque	..... 2 and 8 P. M.
MINER'S BOWERY, Bowery.....	Burlesque	..... 2 and 8 P. M.
MINER'S 8TH AVE., 8th Ave. and 27th St.....	Burlesque	..... 2 and 8 P. M.
PALACE, Amsterdam Ave.....	Vaudeville	..... 2 and 8 P. M.
PASTOR'S, 14th St.....	Vaudeville	..... Continuous.
PROCTOR'S 58TH STREET, 3d Ave and 58th St.....	Vaudeville	..... 2:15 and 8:15 P. M.
PROCTOR'S 23D STREET, West 23d St.....	Vaudeville	..... 2:15 and 8:15 P. M.

BROOKLYN.

AMPHION, Bedford Ave.....	Vaudeville	..... 2:15 and 8:15 P. M.
ALCAZAR, Washington St.....	Burlesque	..... 2 and 8 P. M.
GAITY, Broadway.....	Burlesque	..... 2 and 8 P. M.
GOTHAM, East New York.....	Vaudeville	..... 2 and 8 P. M.
HYDE & BEHMAN, Adams St.....	Vaudeville	..... 2 and 8 P. M.
IMPERIAL, Fulton St.....	Vaudeville	..... 2 and 8 P. M.
KENEY'S, upper Fulton St.....	Vaudeville	..... 2:15 and 8:15 P. M.
NASSAU, Willoughby St.....	Burlesque	..... 2 and 8 P. M.
NOVELTY, Driggs Ave.....	Vaudeville	..... 2 and 8 P. M.
ORPHEUM, Fulton St.....	Vaudeville	..... 2:15 and 8:15 P. M.
STAR, Jay St.....	Burlesque	..... 2 and 8 P. M.
UNIQUE, Grand St.....	Burlesque	..... 2 and 8 P. M.

CORRESPONDENCE

BURLESQUE NOTES.

"Williams' Ideals," under the management of Slim Williams, now in their thirteenth week, have finished the Pacific coast tour and will shortly start for the West again, going as far as St. Paul. We have had a splendid season and everybody enjoyed the trip immensely. Most of the people with us this season had never before been to the setting of the sun.

This show had a preliminary season of four weeks and will have an auxiliary season of two weeks, which will give us forty-four weeks. That is going some and says a lot for our manager. While at Bozeman, Mont., Mrs. Jack Gruett and Bessie Little imagined they were Wild West riders and had a pleasant afternoon in the saddle. But the miserable "bronks," as usual, were only waiting for a chance, and when they started for the stable displayed their usual trickiness and ran away, both women getting into the saddle. Miss Little was out of the show for quite a time and the ladies ride now only in autos.

This show had the pleasure of opening the Bijou at Baltimore, a new venture for this season. Opened up big and show went splendid and looks as if with careful handling the house would do if they keep good, lot of healthy showgoers and had boy will do a lot of damage in that house, for if the present audience is once startled it will be gone forever.

Had a record week at Paterson week of February 12 and the show was a tremendous hit. Business is big here at the Bon Ton, Jersey City, this week. Manager Dinkins, by the way, deserves a word of thanks and some credit for the handsome new dressing rooms and everything appertaining to them. They are grand, nice, bright, new and clean, comfortable and warm, something that the previous dressing rooms were not.

Mrs. Clayton Frye (Frye and Allen) has enjoyed herself much the past two weeks, as she has her four-year-old boy with her after the long separation necessitated by the California trip, and on February 14 Frye and Allen celebrated their silver wedding, twenty-five years married (it does not seem that long, either). Many handsome presents were received by the happy couple. The chorus gave them a handsome silver tea set and many other smaller but valuable gifts were sent. Clayton Frye gave his wife a beautiful set of diamond earrings and a big kiss. "You can't beat that."

LEWIS LIVINGSTON.

CINCINNATI, OHIO.

COLUMBIA (M. C. Anderson, mgr.).—There is not a weak turn on the bill. The Original Westons, Catherine, Florence and Juliette, open the performance in an act entitled "The Musical Queens." They make a great hit. "The Scipio Argonaut-Famouls" trio, in operatic selections in Italian, were excellent; Foster and Foster in "The Volunteer Pianist," big hit. The Avon Comedy Four in "The New Teacher," which was good in spots. Gus Williams, German comedian, has some new gags and made a big hit. Eddie Girard and Freda Gaudin, "Booby and the Diamond," hit. Charles Leonard Fletcher in "At the Telephone," big hit. Mlle. Martha Florine and her troupe of performing lions, pumas, leopards and jaguars, great animal act. Next week: The Agouti Family, Hallen and Fuller, The Piroccos, Delmore Sisters, Bailey and Austin, Brown, Harris and Brown, The Gray and Fredo and Deane. PEOPLE'S (James E. Fennedy, mgr.).—Broadway Gaiety Girls, James H. Curtin, proprietor. The burlesque "Glittering Sylvia" was lively. Except for the work of John Weber, German comedian, the show would have been a rank failure. The burlesque is too long and drags. In the olio we have Marie and Frances Green, sister team, fair; Kenney and Hollis, talking comediana, poor; Paa-ma-La Trio, poor, the Cuban pickanilly alone saving the act; Jack Marshall, mimic, good; Famous Melrose Troupe, hit; John Weber, German comedian in "The Lost Child," good. The chorus was elegantly costumed and the scenery new. Next week: The Jolly Girls Burlesque. STANDARD (Charles M. Arnold, mgr.).—Gay Masqueraders. Large company, excellent chorus. The pony ballet a clean cut hit, the vocal ability being far above the average. The opening burlesque "The Adviser," was fair. In the olio were Harrison Sisters in songs and dances, hit; Berry and Berry in musical burlesque, good; Gouley, Sully and Gouley, acrobats, great hit; James and Lucia Cooper, in sidewalk conversation, fair. The closing burlesque, "Way Down Yeaht," was fair. Next week: Rice and Barton's Burlesques.—NOTE.—James S. Howell has resigned as assistant treasurer of the Columbia Theatre. George Schoettel remains as treasurer, while Charles Schwelzer succeeds Mr. Howell.

H. HESS.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—No less than seven acts on this week's bill were given their first presentation in this house and made up a program which was better than the usual in its entertainment quality. The real hit of the bill was scored by Clifford Crawford, who was last seen here in "Mother Goose." He offered a monologue, both refined and amusing, and sang in good voice. Mr. and Mrs. Mark Murphy gave their familiar sketch "The Coal Strike," and it was as pleasing as ever, winning well deserved laughter. W. H. Murphy and Blanche Nichols were back again with their "From Zaza to Uncle Tom," which has proved a screaming success each time it has been given here. Emma Francis was another favorite to repeat a former triumph. She has worked into her specialty with the two Arabs and her act is better than when previously seen here. Miss Francis is a hard worker and is reaping the rewards. Leon Morris and his pony circus was a pleasure for the children and interested the older ones. Morris encountered all kinds of hard luck. He has added a revolving table—the same as is used by Berzac—and it worked badly on Monday. On Wednesday an ambitious youth, anxious to earn the reward offered to any one who could stand on the turn table for it and then tried to do so, breaking his arm in two places. The table was left out of the act for the remainder of the

week. Balancing Stevens did a clown act which was hardly fair. Bernard Williams was another new one, calling himself a "talkative trickster," and was a second to Stevens. Texarkana and Walby essayed to please with a singing and dancing turn, with slight success. Griff Brothers in acrobatic feats claimed originality which was not shown. The McGrath Brothers were not up to the usual standard of banjoists and their selections were poor. Henry Leona—it used to be Leon when he was with the "Royal Chef"—and other musical comedians—and Annie Dale presented for the first time here "A Lesson in Opera." Leona's voice showed its long usage, but he saved himself with a fair rendition of the Carmen "Toreador." Miss Dale has a passable voice when she remains in the middle register. Her high notes were screechy. Barry Thompson appeared as a team mate with Will Vidocq. They use a lot of Nat Haines' contributions to the old gram of Haines and Vidocq, but did not do nearly so well with it. Wilton Brothers pleased with their comedy bar act and Celina Bobe played with skill on the xylophone and violin. She, like the McGrath Brothers, belongs in the list who persist in using "Miserere," "William Tell" and "Poet's Prayer." The first issue of the new house program met with deserved enthusiasm. It is a gem of the printer's art and a treasure for the souvenir collector.

CASINO (Elias, Koenig and Lederer, mgrs.).—The New York Stars furnished this week's bill. The company is large and capable enough with a better vehicle. There seems to be no excuse for giving "Papa" the title of the bill. The first part, which is simply a conglomeration of old time minstrel afterpieces, "Easy Doesit," the burlesque, is not any better. Campbell and Caulfield open the olio. Catherine Taylor sang acceptably. Lottie Fremont's doll work and some old style contortion tricks by Vic Jerome pulled the Eastern Trio through. Raymond and Clark scored heavily with their rapid-fire talk and the Majestic Four had a musical act above the ordinary. Will Rogers, the lasso king, was featured as a special attraction and was a pronounced hit. Business big.

TROCADERO (Fred Wilson, mgr.).—The Utopians made their first appearance after a trip through the high brush and did the usual capacity business at this house. "Mixed, Muddled and Fixed" and "The School of Love" were the burlesque numbers, which were only ordinary.

BIJOU (Geo. W. Rife, mgr.).—Business has been fair all week with Williams' Ideals as the attraction. There has been no change in the bill since given here earlier in the season at the Trocadero, and it repeated the former success.

LYCEUM (J. G. Jermon, mgr.).—W. S. Clark's Jersey Lilies' Company appeared as the week's attraction with the same show as was seen at the Casino earlier in the season. Business remains about the same.

BON TON (Lily Tyson, mgr.).—With "Oliver Twist" as the dramatic offering by the stock company, Ray Erwin, Florence Simons, Ferguson and Farrell and the Acme Trio appeared in the vaudeville bill this week.

NOTES.—Will Rogers, the lasso king, who has been used in two weeks for a tour to strengthen several of the Eastern Wheel shows, is booked to go abroad in two weeks. Resident Manager Dawson has inaugurated a new plan to attract women to the Bijou. Women patrons are requested to guess at the number of persons in the house and the nearest to the official figures is given an order for a spring concert. A gift secure at each performance and has brought many women to the theatre. Fuller, of Sherman and Fuller, who have been doing an acrobatic turn with the Merry-makers, is laid up in the hospital here with an injured leg. May Irish, a member of the Jolly Girls company, who is given credit for being able to do some clever work, has signed with Tom McCready for next season.

KINKS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Week 26 was a fair business and for all with Watson, Hutchings and Edwards in "A Vandeville Exchange" as headliners. LeBrun Trio furnish a bit of grand opera in good voice and seemed to please. Ferry Corvey plays on various musical instruments in an acceptable manner. Harry LeClair is a particularly good female impersonator. Bruno and Russell sing and dance and happy Jack Gardner sings parodies written by himself. The Brunkins do stunts with a billiard table and conclude with the man juggling the table on his chin.—CENTURY (Joseph Barrett, mgr.).—The Alcazar Beauties are the attraction week 25 to good business. The first part is entitled "The Romance of a Suit Case," which furnishes plenty of fun, and the last part is entitled "A Midnight Dream." There are several good musical numbers that please. Carmenita, famous in the old days as a Spanish dancer, is the chief attraction. Others in the olio are the Seycons, who sing and dance; Kelley and Bartlett, acrobatic comedians; Sawtelle and Sears, who sing and dance. Haight and Iouu have a sketch. James B. Carson sings parodies and the three Keelers do some very clever work in bag punching. Week March 4: The Oriental Burlesques.—MAJESTIC (Fred Waldman, mgr.).—Week Feb. 25: Wine, Women and Song did big business with first part entitled "A Day at Niagara Falls," which is good. The musical numbers are tuneful. The last part is entitled "Fun in the Subway" and gives plenty of opportunity for good burlesque. Olio includes Raymond and Clayton in a talking act; Frederick Brothers and Burns play musical instruments; Bonita sings acceptably and Howe and Scott make good in their Hebrew Impersonations. Week March 4: Rolde's Knickerbockers.—NATIONAL (Dr. J. A. L. Plandea, mgr.).—Polite vaudeville to good business week 25 with Blison Singing Trio, Fred K. Woodson, illustrated songs; The Zat-Zam, magicians; M. Garvey, impersonator; Dixie Harris, singer, and E. B. Dupree, Swedish monologist.—YALE'S (Lloyd Brown, mgr.).—Week 25: Good business with Fiddler and Towns, DeVare and Thomas, Zaino, the magician, and The Winstanleys.

FAIRPLAY.

BALTIMORE, MD.

GAYETY (W. L. Ballant, mgr.).—Week 26: Charles H. Waldron's Trocadero Burlesquers were well received by large audiences. The numbers were frequently encored, which made it necessary to cut the program in several places, and the management had to request the audiences to allow the performance to continue. "The Mist Family," a clever comedy, was the opening sketch, followed by a very strong olio, the main feature of which was Blinn, the English strong man, in juggling feats, the best of which was the balancing of a large cannon, carriage and all, on his chin and bring it off. The Wilsons, blackface comedians, were kept going until their repertoire was exhausted. The Grahams appeared in a new and novel sketch, which was strictly up-to-date. Mae Taylor with songs and Mackie and Walker in "Scenes from Everyday Life," made up the balance of the olio, and "Fun in the Hotel Astor-bill" ended the performance.

MONUMENTAL (Jos. Kernan, mgr.).—Week 26: John Grieves' Parisian Belles to fair business. One of the best performances seen at this house this season. The entertainment opens with the sketch, "The Sultan's Wives," and is full of go and ginger. In the olio are Kitty and Harry Sutton in the farce, "All of a Twist"; Burns and Morris, Irish comedians; The Mount City Quartet; the Three Marvelous Heumans, comedy cyclists, and La Belle Marie, who is quite clever in a loose wire specialty. The feature of the performance was a patriotic interlude and tableau, "The National American March." The closing number, "The Girl from Manila," all the members of the company taking part. During both burlettas a chorus of pretty girls are introduced with new songs. Note.—Harvey Parker and Fred Beel, America's premier wrestlers, are meeting all comers.

I. LOWENSTEIN.

ST. LOUIS, MO.

The week opened with big business at all local houses Sunday. On Monday a snowstorm, the most violent in recent years, stopped street car traffic for several hours. The storm came up during matinee time. At most of the theatres the performers were unable to leave for their hotels. During the evening an army of cleaners were put at work and by the time the night performances were over affairs had assumed normal conditions.

COLUMBIA (Frank Tate, mgr.).—The Navajo Girls easily carried the headline honors. Lillian Slegar, a leader in the act, received an ovation in her cornet renditions. Thorne and Carleton were great in their rapid fire repartee. Miss Eva Westcott and company in the playlet "An Episode in Modern Life" made quite an impression. Keno, Welch and Melrose; Tom Brown, Harry and May Woodward, Dick Lynch, Gladson and La Vine, and Marion and Deane were all good in their offerings.

GAYETY (O. T. Crawford, mgr.).—J. Herbert Mack's World Beaters filled the house twice daily. The show is devoid of vulgarity or objectionable features and gives satisfaction. Quigg, Mackey and Nickerson acquitted themselves well in their novelty musical act. Jerome and Morrison sing catchy songs and carry themselves gracefully. Others in the olio who made good were Niblo and Spencer, McFarland and McDonald and Bohannon and Corey.

STANDARD (Leo Reichenbach, mgr.).—The Dreamland Burlesquers with Jolly Zeb and a good variety bunch of feminine beauty pleased. The Six Empire Girls were something of an innovation. Zeb and Johnson should cut out their double entendre. Lewis Pritzkow is an exceptionally clever singer and yodler but mars his act by springing gags that were printed in almanacs 20 years ago.

NOTES.—Tom Miner was a St. Louis visitor Monday. Frank Logan did remarkably good work ahead of the World Beaters. Harry and May Woodward, the "sunburnt rubes" will play East after they close on the Castle circuit next week. Basil Cother Webb, who has been playing the hula in London, has returned to St. Louis. He is engaged with Fighting the Flame for the summer season. JOE PAZEN.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—Week of 26: Bill here this week is hardly up to standard. The three Herzog-Camaras, equilibristas, did fairly well. The Maxsmith Duo, introducing dancing ladders; Harry Atkinson, imitator of musical instruments; Linden Barlow, the singing portrait; Bailey and Austin, comedy comedians; Phil and Nettie Peters, eccentric comedians; Nina Morris in sketch, "A Friend's Advice"; Halladay and Leonard, Irish comedians, and the pictures.—LYRIC (E. R. Lang, mgr.).—Ferrari's animals for the first time in vaudeville are making good at this house. The Garcelinas, comedy acrobats, fair; Summers and Winter, singing and dancing, amusing; Robert Winkgate, bone soloist, good; Kelly and Adams, comedians, get some laughs; Fred C. Styles, illustrated songs; pictures close. EMPIRE (C. W. Dengizing, mgr.).—The Bowery Burlesquers give a very fair show and they are too well known to say much about them. The audience enjoyed the opening and closing burlesque, called "Two Hot Knights" and "The Gay Modiste," as well as the olio, which consisted of Roberts, Hayes and Roberts, the cowboy, the dude and the lady; the Three Juggling Bannons; Carmella D'Eleadre, a posing act; the Three Hickman Brothers, comedy skit; Estella Willis, comedienne, and Ben Jansen, vocalist.

C. A. B.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.).—Valerie Berger and company are the "odds on folks" for week 26. Their version of "Carmen" struck the applause center. Perle and Diamante, Spanish dancers, have an act that runs but nine minutes. Estelle Wordette and company scored the orchestra to sit up and gurgled. Flo Adler, with her boy in a box, made a hit. Watson and Morrissey, song and dance team; Joe Newman and Lewis McCord and company fill out. Business is enormous. Bill for week March 5 includes Pekin Zouaves, Grand Opera Trio, Harry Le Claire, Kleist, Bryan and Nadine, Mizel and Wenzel, and (mgr.) second week, Valerie Berger. GREENWALL (Henry Greenwall, mgr.).—Bob Manchester's Crackerjacks opened to capacity

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"Two Dirty Little Hands,"
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"While the Old Mill Wheel is Turning Round and Round."

WILL D. COBB

WORDWRIGHT

1512 Broadway New York

houses for week 25. They present the Razzle-Dazzle Girls and "Nature in Marble Hall," with Bob Van Osten as the laugh producer. The olio includes the Clemons Brothers, a duo of acrobats and musicians; Lillian Held, singer; the Glocks in a baton specialty; Shepard Camp and Hennings, Lewis and Hennings. These's Casino Girls featuring Hal Godfrey and company for week March 4. NOTE.—Jake Usher, treasurer of the Orpheum, has a new assistant in the person of George S. Lynn. O. M. SAMUEL.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.).—Week 18, "The High School Girls" open S. R. O. and will do a big week. They have a good clean show. They have a burlesque in two acts entitled "Whirligiggle," which is a mixture of all of the Weber-Fields shows. Nat Fields and Sol Fields please with German talk. There is a good olio opening with the Gilman Sisters, buck and wing dancers. Billy Hart and Emma Weston in "The Con Sport" and a dope fand act, are better than any of the others we have had here this season. Hughes and Hazelton do a travesty act on "Damon and Pythias." The Six Flying Banavards, late of the Ringling Bros. Circus, do a big act for stage work. Marie Jansen, illustrated songs; not the real Marie. Next week—William, Imperial Burlesquers.—STAR (M. G. Winstock, mgr.).—Everything new at the Star this week and a list of good acts. Josephine Gasman and her picks; Reckless Reklaw, the clown bicycle rider; Stoddard and Wilson; Jones and Walton in "Our Country Cousin," and the staroscope.—ORPHEUM (Manager Donnellan). Week 18: Among the acts at the Orpheum are the Lawn Tennis Trio, the Three Wischers, Roseale Sheldon, Smith and Ellis in a comedy playlet, Mr. and Mrs. Phelps, W. H. Stetson, baritone, and the Orpheusians.—PANTAGES' (Alex Pantages, mgr.).—Week of 20: Wilson and Leicester, Indian singing sketch, clever; Woods and Reiton, musical entertainers; Cavalry Quartet, good act of its kind; F. H. Stanfield, character comedian; Mulhally Sisters, wooden shoe dancers; Arthur Edwell, descriptive singer; Pantagescope.—CENTRAL (Don C. Porter, mgr.).—Anna Abbott, the Georgia Magnet; Frank G. Smith, comedian; Virginia Richmond, clever singing turn; Campbell and Stock Sisters, juggling act, good; moving pictures. GEE GEE BEE.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.).—The bill of 26 was for the most part an enjoyable one, though it had its weak features. The Agouti Family of pantomimic jugglers scored in their novelty act "A Lively Supper at Maxima's," and Hallen and Fuller came in for a good share of favor in their latest sketch, "A Morning Plunge." Sydney Grant, with some new stories and imitations, was well received, and the Misses Delmore, who formerly lived in Indianapolis, received much flattering attention during the week, several big theatre parties being given in their honor. Their father was among the early theatrical managers of this city. A clever little company of Japs is the Namba Troupe and they gave a good performance. Koichi Namba is the youngest and tiniest acrobat in the world. He is only five years old and this was his first appearance on the stage. He didn't do much but stand around and smile at his father and brothers, but that smile was worth going miles to see. Brown, Harris and Brown, in a mixture of song and burlesque, "The World's Comedy Four, in their singing act, and Fredo and Dare, the comedy musicians, were fairly successful. Next week Fanny Rice, a great local favorite, heads the program. LOUIS WESLYN.

READING, PA.

BIJOU (Updegraff & Brownell, mgrs.).—Week of 26: Fred Irwin's Majestics greeted an immense audience. There are two new burlesques brin full of novelties with new songs and music. The opening is a musical farce, "Down the Line The olio is replete with novelties. Maude Hary and Evelyn Walker, singers of catchy songs, fair. Three Ronays, a European musical novelty, we received. Farron and Fay in "The Last Quart good hit. The Majestic Trio, Gerlie De Mill Kitty Watson, Fanny Watson, singers and dancers, good hit. Quinlan Brothers and Buckle, club jugglers, big hit. The performance closed with the musical absurdity "For Girls Only." Week of March 5 New York Stars.—ORPHEUM (Frank D. Hull, mgr.).—Week 26: Ale and Armstrong, grotesque knockabout bar comedians, fair Le Roy and Woodford, conversationalists, well re

HARTFORD, CONN.

HARTFORD OPERA HOUSE (Jennings & Graves, mgrs.).—Week Feb. 26, Wood and Ward, comedy juggling and hoop rolling; Hensen and James, singing and dancing act; Marie Jansen was in the voice and greatly pleased; Willard Newell and company in "Last Night," were a success; Duffy, Sawtelle and Duffy, acrobats, were on this program, but only one of the performers appeared; Vernona Jarboe sang and gave recitations; Metcalf, Paddock and Edwards gave a pleasing musical act; the Great Alexander, female impersonator pleased; the Wonderful Spilk is a new act in which a bicyclist rides on a funnel-shaped track over a cage containing three lions; very startling and brought forth a great deal of applause. **POLIS** (Louis E. Kilby, mgr.).—Week Feb. 26, Lucille Saunders, a former Hartford girl, proved a drawing card and pleased at each performance; Jackson family of bicyclists did some of the finest work ever seen in this city; the Dixie Serenaders were good and closed with a minstrel first part; Harry La Rose and company in "The Sailor and the Horse" was very funny; Chassino, the European shadowgraphist, pleased; a sketch by Godfrey and Henderson, fair; Couture and Gillette, comedy acrobats, good; the electrograph pleased the little ones.

W. H. RHODES.

SANTA CRUZ, CAL.

UNIQUE (Mrs. C. W. Alisky, mgr.) offers a very fair show week of 10. Powers and Freed,

show. The Seminary Girls head the program, a burlesque turn with catchy songs and a little comedy. The two Warren sisters head the Galety Stock Company. One of the good numbers and the first time in Topeka was "Phroso," a mechanical novelty operated by electricity. Herman Thompson sings the picture ballads. The stock company are Ruth Allen, Florence Lane, May Monte, Myra Warren, Loraine McNeal, Florence Musgrave, Jewel Denoe, Nellie Morris and Kiltie Rufford. A farce comedy, "The New Judge," is the program week 24.—**CRAWFORD** (Crawford & Kane, mgrs.).—Good business, booking entirely from the Sullivan-Conditine circuit and offering some good attractions. **LOUIS H. FRIEDMAN.**

POTTSTOWN, PA.

GRAND OPERA HOUSE,—William Porter, Jr., of Oswego, N. Y., succeeds W. H. Baker as manager. Bill for 26-28 includes the Three Graces in an amusing turn; Hyde and Heath in a sketch, "A Load of Hay"; Brecht Hays, banjoist, is a good banjoist; John and Marie Courcy, an eccentric comedy and dancing act; Harry Green, illustrated songs. Lawrence Trio present a trick house act called "Moulin La Chateau." The kinetograph closes the show. Business good. March 1-3, the Three Alarcons, the Mexican Trio and six other acts.—**AUDITORIUM FAMILY THEATRE** (Brown & Kinney, mgrs.).—Week of 19: Business excellent. Week of Feb. 26: Matthews, jugglers, are great. Epps and Loretta, colored comedians, made a hit. Mr. and Mrs.

opened the program and pleased; LeMaire and LeMaire have a fair comedy act; The Halsworths, musical and dancing turn, clever; Teddy Simmons and Dorothy Warde in the sketch "A Curious Cure" won much applause; Tommy Burnett sang sweetly, and the Buckeye Trio in an acrobatic act "In a Trump's Dream" were good. The Parkscope wound up the bill.—**NOTE**,—Francesca Redding billed as headliner for the week was taken sick and will appear later.

L. T. BERLINER.

LANCASTER, PA.

NEW FAMILY (Edward Mozart, mgr.).—Bill for week of 26 an exceptionally strong one headed by Bartlett and Collins in an act entitled "Everything Their Own," which pleases immensely. Millar Brothers introduce their Diorama. Baby Owen and Co., with Baby Owen as a little Merno in "Dreamland," proved a big hit. As acrobatic clowns the Kennard Brothers rank with the best of their class. Tom and Gerlie Grimes as travesty artists are good. Alice Gleason, contralto, has a good voice and uses it to advantage. The Kinetograph solves the servant girl problem.

LA FAYETTE.

TERRE HAUTE, IND.

LYRIC THEATRE (Jack Hoeffer, mgr.).—Week 26: Bill headed by the Bander-LaVelle Bicycle Troupe, is the headline act. Palmer and Johnson come next in the "Hebrew and the Cook." Nettie Fields was booked and featured, but did not ap-

pear here 26 to large houses. The performance starts with a satire in one act entitled "All in One Night," introducing the whole company. March 2, "The High Rollers."

J. J. M.

HOBOKEN, N. J.

EMPIRE (A. M. Braggemann, mgr.).—Bill week 26: Nat Haines, nonsensical nonsense, kept his audience roaring. Ricebono's horses scored a hit. James Nell and Edythe Chapman, in "The Lady Across the Hall," excellent. Byers and Hermann's pantomime made a strong hit. Helen Reimer O. K. Elvira Francell and Tom Lewis, assisted by John Dale, in "The Ballyhoo," fair. J. K. Hutchinson and company in "The Idol Smasher," very good. Florence and Charles Gregson's unique singing travesty pleased. Next week: Billy Van, Smedley Sketch Club, Eckert and Berg, Orpheus Comedy Four, Archer's Five Filipino Girls, Mlle. Latina, Klein and Clifton, Kinetograph. Business excellent.

JOHN J. BRENNAN.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, lessee and mgr.).—The bill week of 19 was good, but contained one act which forbids a favorable comparison with the two weeks preceding. The Bander-La Velle Trio is far above any cycling act seen here. Kemp and Pearl, colored comedians, are a real treat. The Petet Family pleased. Rose and Severns are handicapped by bad material. J.

News from "The House Melodious"

Mrs. BOB FITZSIMMONS

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novelty instrumentalists, please because they appear in clean and well fitting costumes and make no attempt to combine humor and music. Erley and Late, comedy sketch artists, entertain with a good line of talk, interspersed with some poor singing. Master Willy Scott, the boy soprano, sings some poor songs very well, but is more conscious of the presence of his mother in the wings than of the audience. Anita Walton, soubrette, need not depend on the management for her salary as she received several pieces of money from the audience, who evidently mistook her for an amateur, and not without reason. Allen Dougherty sings "End of Mine," illustrated, and makes a deserved hit under great difficulties, as he is suffering from a severe cold and follows three singing acts. Pictures good, business poor. **STEVE.**

TOPEKA, KAN.

NOVELTY (A. H. Hagan, mgr.).—The Lenors, European novelty, head a strong bill. Hart and Dillon, instrumentalists and singers, went well. Lottie West Symonds, the Irish Countess, goes well in stories and songs; the Voltrous society acrobats, clever. The Novelty gives three performances daily and winds up with moving pictures. Business good.—**STAR** (L. M. Gorman, mgr.).—Playing to capacity nightly with a strong

Stuart Darrow, smoke picture artists, are good. George Leh, illustrated songs, is still popular. The Three Jacksons, in bag punching and boxing, excellent in this line. The Kinetograph ends the show. Business on the increase.

J. H. WEITZENKORN.

FORT WORTH, TEXAS.

MAJESTIC (Charles R. Fisher, res. mgr.).—Week 19: Good crowds to see an evenly balanced show. Tegge and Dandel, German comedians, were a good opening number. Illustrated songs. The Tussing Austins, jugglers and dancers, were very clever and amusing. Frozoni, accordion player, received repeated encores. Harry and Kate Jackson, sketch, "His Off Day," were well received. Mlle. Patten, singer, was well received. Capt. Riccardo and his lions were well liked for such an act. Motion pictures. Next week: Mr. and Mrs. Gene Hughes in "A Matrimonial Substitute"; Capt. George Anger and Liliputians in "Jack, the Giant Killer"; Tom Ripley, The De Moulins, Miss Hardie Langdon, Morris Manley and Dollie Sterling; motion pictures and illustrated songs.

TARRANT.

ERIE, PA.

PARK (M. Reis, mgr.).—A fine bill attracted large audiences week 26. The Two Fan-Tas-

pear. Her place was filled by Murry Hill in monologue; act went big. Steiner Brothers do a triple bar act. Pictures close the bill. Week of March 5: De Volde and Zeldor, European novelty act; Matthews and Manning, Wallace and Beach, Alice Lewis, Dainty Duchess, Note.—Eddie Ackerson has joined the Bander-La Velle Bicycle Troupe. Oskara and Oskara, novelty performers, joined the Jack Hoeffer show on tour. Burri's trained dogs, ponies and horses; Fred Cole, acrobat, go with the Jack Hoeffer tent show this spring.

J. H.

TROY, N.Y.

PROCTOR'S (W. H. Graham, res. mgr.).—The bill this week includes Le Domino Rouge in her dancing act, well received. Joe Morris, one of those quaint Jewish characters, caught on. Lawrence and Harrington, in a sketch entitled "Installments," were amusing. Millman Trio, high wire performers, very good. The Millman Trio, musical act, received much applause. The Eight Satchels, in a singing and posing act, are pleasing. Mitchell and Marrou, understudy entertainers, are humorous. Lavine and Leonard, styled the automobile jugglers, made a hit, the bill closing with motion pictures.—**ROYAL** (W. H. Buck, res. mgr.).—Phil Sheridan's City Sports opened

W. Sherry did not seem to please. Miss Barbour was unable to sing her illustrated songs part of the week because of a cold. Pictures close the bill.

DE WITTE.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Bill week of 26 includes M. Samuels, impersonator; Fernie Shiner, illustrated songs; Lew Danovon, good; Crescent Quartet, amateurs; kinodrome. Business, S. R. O. March 5, Marjorie Barrett, Jenks and Clifford, Fernie Shiner, Metzger, Dida, etc. Note. Messrs. Ammons & Dubois, of the Crystal Circuit, have leased the old Irish Opera House, at Gosport, Ind., and will reopen it as a "Crystal" next month.

REVILO.

Pete Baker, the German comedian, was taken quite ill in Chicago last week with gastritis, having to cancel his engagement at the Olympic Theatre in that city. He is recovering, and will open at the Majestic at Hot Springs on Monday.

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Richard Mansfield, as himself, in curtain speech.
Sir Henry Irving, as "Mathias," in the Bells.
Sir Henry Irving, as "Robespierre."
De Wolf Hopper, as "Wang."
Stuart Robson, as "Bertie," in the Henrietta.
Thos. Q. Seabrooke, as "King Pommery," in the Isle of Champagne.
Ezra Kendal, in Monologue.
James A. Herne, as "Nat Berry," in Shore Acres.
E. J. Morgan, as John Storm, in the Christian.
Beerbohm Tree, as "Zakuri," in the Darling of the Gods.
William Gillette, as "Sherlock Holmes."
Forbes Robertson, as "Dick Helder," in The Light That Failed.
Wilson Barrett, as "Wilfred Denver," in the Silver King.
E. S. Willard, as "Cyrus Blenkarn," in the Middleman.
Charles Warner, as "Coupeau," in Drink.

Charles Warner, as "Kleschna," in Leah Kleschna.
Charles Warner, as "Paul Marex," in At the Telephone.
President Roosevelt.
Admiral Schley.
Mark Twain.
Chauncey M. Depew.
Charles Dickens.
Emile Zola.
Leo Tolstoy.
Sir Conan Doyle.
Rudyard Kipling.
Longfellow.
Fagin, from Dickens' Oliver Twist.
Bill Sykes, from Dickens' Oliver Twist.
Grandfather, from Dickens' Old Curiosity Shop.
Sidney Carton, from Dickens' Tale of Two Cities.
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A Few Press Opinions of Bobby RAYMOND AND CLARK, Maggie Lee

Pittsburg Gazette, Oct. 23.
 Raymond and Clark are something more than the rapid fire conversationalists, which they are advertised. They are a pair of the best comedians on the variety circuit. Their jokes are new, and yesterday at the Gaiety they kept their hearers convulsed with laughter as long as they remained on the stage.

Cincinnati, Ohio, Oct. 30.
 The Ollo acts are all hits. Raymond and Clark in their rapid fire conversation and clever parodies captured the laughing honors. The act went with a hurrah.

Cincinnati Commercial, Oct. 30.
 Raymond and Clark were especially good. The introduction of Mr. Raymond upon the scene in a most eccentric fall fairly convulsed the audience with laughter.

Providence Journal, Sept. 19.
 Raymond and Clark, rapid fire conversationalists, have an especially good turn. The man is particularly clever and the woman sings some funny parodies.

Pittsburg Chronicle, May 16.
 Raymond and Clark have one of the best conversational turns ever given at the Academy. Their dialogue is replete with local coloring.

Baltimore Sun, May 2.
 Bob Raymond and Maggie Lee Clark have one of the best sketches seen at the house this season.

Nashville Banner, Nov. 7.
 The specialties are for the most part below the average seen at this house, though there are two which show up to excellent advantage. Raymond

and Clark, rapid fire conversationalists, get off a number of sprightly local gags which keep the audience in a roar from the time they are on the stage until they retire.

Holyoke Evening Telegram, Feb. 2.
 Raymond and Clark, billed as rapid fire conversationalists, lived up to their title, and the pair exchanged some of the brightest and wittiest repartees heard in the theatre this season.

Springfield (Mass.) Daily News, Jan. 30, 1906.
 The hit of the show was scored by Raymond and Clark in a rapid fire conversational act that kept the audience laughing steadily while they were on the stage. They have a barrel of brand new stuff, all of which is bright and clever, and the few familiar jokes that are put in are merely to give the audience a rest.

Kansas City World, Nov. 27.
 Raymond and Clark, rapid fire conversationalists, sent some healthy shots at the local police and the notorious union depot. This made a hit with the patrons.

Philadelphia Item, Oct. 15.
 Raymond and Clark were very pleasing in a singing and talking act. Their songs are catchy, and their witty sayings and jokes set the audience into roars of laughter who were loath to leave them off the stage.

Variety.
 Telegraphed to same from Buffalo.
 Raymond and Clark are the best in the Ollo. Their act received much favorable comment about town on account of the number of original sayings they have. An original act invariably sets Buffalo talking.
 CHAS. W. GOETZ.
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FIRST YEAR, NO. 13.

MARCH 10, 1906.

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BURLESQUE

MINSTRELS

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CHICOT

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

EARL'S COURT TO GO.

(Cable to Variety.)

London, March 9.

It has just become known here that the famous Earl's Court, one of London's standard amusement resorts, will be no more after this year. Centrally located as it is, the land has grown so valuable that the inducements held out have settled its fate.

Imre Kiralfy's new park, now in course of construction at Sheppard's Bush in the suburbs, will virtually replace the Court as London's summer amusement resort, ninety-six acres of ground having been procured.

Earl's Court will be greatly missed. It attained worldwide renown about seven years ago when the Ferris wheel got "stuck," holding the occupants in the cars over night. The management gave each person \$25 the next morning. Many farces have been based on the incident.

BECK COMING HOME.

(Cable to Variety.)

Liverpool, March 7.—Martin Beck, the general manager of the Orpheum Circuit in the United States, sailed to-day unexpectedly for home on the Majestic.

Mr. Beck declined to give any reason for his sudden change in plans, he not having intended to leave until toward the end of the month.

HOMANS' HERALD SQUARE.

With the whirl of the theatrical machinery George Homans arrives as a Broadway vaudeville manager with a house of his own.

The Herald Square Theatre will be vacated on April 30, and immediately afterward will be taken possession of by Mr. Homans.

The rent is said to be \$60,000 yearly, and Homans is reported to have said he expected to lose \$25,000 the first twelve months.

What financial backing, if any, Mr. Homans has yet for his venture is not known. It is generally supposed that he secured the lease depending upon the organization of a stock company to furnish the necessary capital to continue it.

BIGELOW—PERHAPS.

There has been a rush of vaudeville agents after Charles A. Bigelow since he decamped from the Joe Weber company.

One agent says he will come in vaudeville with a big act and nine girls. Another agent states that such a rumor he has heard. Somebody else breathes about the Shubert brothers taking possession of the comedian, while still another remarks that Bigelow would never have quit Weber's had he not something "up his sleeve" at the time. Mr. Bigelow says nix.

NO MORE FOR POWERS.

James T. Powers does not expect to linger longer in the varieties than this season, as per the present outlook.

Mr. Powers is in receipt of several offers for next fall in musical productions, and says he only accepted engagements in vaudeville for this round of the circuits in order that he should not be too long separated from his family at any one time, which up to the present hasn't occurred.

WILLIAM MORRIS IN CHICAGO.

Western headquarters of William Morris will be located in Chicago. Mr. Morris himself leaving for Windytown shortly after getting settled in the new quarters in the Holland Building here, to make the proper arrangements.

It has not been announced as yet who will be in charge of the Chicago branch, but it is known that the office there will be complete in detail. The special attention Mr. Morris has decided to devote henceforth to summer parks and fairs, together with his Western connections, rapidly increasing, rendered this step necessary.

It will also give an Eastern inlet to many Western acts at present fearful of coming on through want of confidence in success being the reward.

J. AUSTIN FYNES INTERESTED.

Among the ventures in which J. Austin Fynes, formerly general manager for F. F. Proctor, is interested is a corporation entitled "The Nickelat Co." The intent of the scheme is to give shows in stores, which will be rented for that purpose, at an admission of five cents. The entertainment offered will be series of moving pictures, together with illustrated songs.

One store is reported to have been rented at 125th street and Fifth avenue in this city, and will shortly open. There is a lawsuit now pending over another one in the same locality. Mr. Fynes is believed to own the majority of stock in the enterprise.

The principle involving such a low price of admission is that the pictures, machines and films may be secured very cheaply, while the illustrated songs, including the singers, will be furnished free by the song publishers, leaving the rent and the colored men who will call out "show's over" every half hour as the only heavy expense items.

FISCHER FOR HIMSELF.

Clifford C. Fischer, formerly American representative for H. B. Marinelli, has resigned that position. Mr. Fischer has taken a suite of offices in the Holland Building, 1440 Broadway.

The style under which the agency business will hereafter be conducted by Mr. Fischer will be as "The Agents' Agency," he representing all foreign agents, booking acts through the agents only and for the agents, acting as intermediary between the foreign agents and American managers without direct connection with the artists themselves.

ERCOLE'S ANNUAL.

C. M. Ercole, the Paris vaudeville agent, will be here shortly to superintend the new foreign acts to go out with the Barnum & Bailey show this season.

Mr. Ercole makes a trip each season for this purpose, surveying the acts when they first appear with the circus at the Madison Square Garden.

STEINER AND WESLEY.

Louis Wesley and Alexander Steiner will form a partnership in the agency business, commencing operations as a firm on April 1, in the present offices of Mr. Steiner in the St. James Building. More space will be taken to meet the added requirements. Both the members are well known in the theatrical world.

WEBER & RUSH AFTER VAUDEVILLE.

With Schenectady and Binghamton on their list as vaudeville towns, Weber & Rush are still reaching out for more. Several cities have been looked over, and the firm expects to be an important factor next season in this division of the varieties.

One advantage possessed by Weber & Rush in their strictly vaudeville ventures is that if failure results from a straight policy, the house may be turned over to burlesque, the firm having shows of that nature of their own, other than being largely identified with the Columbia Amusement Co. (Eastern Wheel).

KEITH GOING WEST.

That Keith is going after the opposition is evident from the latest attempt to enter Toledo. H. H. Lamkin operates the Arcade Theatre there in the Ohio town at present for vaudeville, and the only available house for Keith is the Valentine, managed by Lee M. Boda, who has theatres in Indianapolis and Columbus.

Mr. Boda's theatres are booked through the Klaw & Erlanger offices, and it was necessary to secure the consent of the "Syndicate, Sr.," before final arrangements could be made.

This, it is understood, has been received, and Keith will add Toledo to his list, while Columbus may follow.

It is reported that the Keith influence is seeking an opening through the combination houses booked by Klaw & Erlanger by which the unexpected addition of the Sullivan-Considine circuit to the Morris family group and its effect may be counteracted.

AMPHION NOT YET SOLD.

The report freely circulated that Charles E. Blaney had purchased the Amphion Theatre in Brooklyn is not entirely correct.

The Amphion is under lease to William T. Grover for four years from May 1 next. He may be induced to sell at his figure.

Further than that none of the statements has been accurate. A meeting of the stockholders of the Amphion Academy Company, the owners of the theatre, will be held on March 15th, when a decision will be arrived at.

FYNES TO HAVE A HOUSE.

J. Austin Fynes has secured control of the land at the northwest corner of 125th street and Fifth avenue, where now stands a Jewish temple.

Report also says that Mr. Fynes will erect a theatre on the spot, but for what purposes is not known.

ROOF GARDEN CHANGES.

William A. Brady will have the New York Theatre Roof Garden this summer, while at the resort atop the New Amsterdam roof George M. Cohan will revive "Running for Office" and "The Governor's Son," his earlier dramatic successes.

LOUIS ROBIE ILL.

Louis Robie, a prominent figure in the burlesque world, was attacked with cirrhosis of the liver at Kansas City last week. His illness was considered so serious that Mr. Robie's family was wired to come on immediately.

WILMER & VINCENT'S THREE MORE.

Reading, Pa., March 9.—Current report has it that Wilmer & Vincent, who now control vaudeville theatres in this city, Utica and Allentown, will have houses in Harrisburg, Pa., Wheeling, W. Va., and Montreal, Canada, at the opening of next season.

If the house in Wheeling proves an established fact and the Keith people have located there, it will be a decided opposition town. There is little doubt, though, of Harrisburg and Montreal.

KEITH IN LANCASTER.

Lancaster, Pa., March 9.—Following the visit of S. K. Hodgdon and A. Paul Keith to this city some two weeks ago, it has developed that the Family Theatre here has passed over to the Keith control.

Edward Mozart is the present manager, but no information is obtainable whether the entire Mozart circuit is to follow the Family into the Keith fold.

SHUBERTS WANT DRESSER AND NORWORTH.

Louise Dresser and Jack Norworth have received offers from the Shubert Brothers to appear in one of their musical pieces. Miss Dresser to join the next new play at the Casino and Norworth to be afterward placed.

Both are seriously deliberating.

LILLIAN RUSSELL COMING BACK.

If vaudeville time can be secured, Lillian Russell will return from her pleasure trip abroad to fill it. The Williams houses are being sought by William L. Lykens for the erstwhile prima donna.

Whether successful or not, Lillian will soon be with us.

SEMON WITH WEBER'S?

There has been some talk during the week that Joe Weber looked Charles F. Semon over while the latter played Tony Pastor's last week and made Semon an offer to join his show.

CLEVELAND HOUSE FOR LEASE.

The Lyric Theatre in Cleveland, which has attempted vaudeville in a cheaper form under the present management, will be on the market after the expiration of the present lease.

ANOTHER TYSON.

Lena Tyson, the younger sister of Grace Tyson, of McWaters and Tyson, will make the vaudeville plunge at the conclusion of her season with "The Boy Behind the Gun."

CASEY WITH MORRIS.

P. J. Casey, of the St. James Building, and very popular among vaudevillians, will be connected with the William Morris office after April 1.

WILLIAMS OUT AT MANHATTAN.

Percy Williams will not have the management of the Manhattan Beach Theatre this summer. Last season was quite sufficient.

FISCHER'S SUCCESSOR.

The successor to Clifford G. Fischer as the American representative of H. B. Marinelli will be Leo Maase, from the Paris office, who is expected to arrive to-morrow.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

SUBSCRIPTION RATES.

Annual\$2
Foreign 8
Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address or as per route, as desired.

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ADVERTISING RATES ON APPLICATION.

First Year. No. 13.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

Both E. F. Albee and B. F. Keith are now in the West near Chicago.

The Morris & Rows two-ring circus opens its season at Santa Cruz, Cal., today.

Fred Walton will put out another act independent of the one he is now appearing in.

Jack Wilson will next be seen in a new sketch which will open in Wilmington April 3.

Fred Thompson of the Hippodrome had an unsatisfactory trip to Europe after novelties.

Josie Sadler will soon come into vaudeville, leaving the show she is now with for that purpose.

Eldora, the juggler, is doubling in the burlesque company he is now with, giving both turns in the olio.

Miss Mitchell, of the Dancing Mitchells, played Hammerstein's this week after having just recovered from an illness.

John J. Iris has released himself from the Sullivan-Considine Circuit, joining the staff of the Doric Theatre at Yonkers.

Ford and Wilson, the blackface team, have decided to discontinue their partnership after March 26.

The Dodladas, a foreign animal act with sheep as the chief attraction, arrived the past week to join the Barnum-Bailey circus.

James H. Jee, the English leaper on the tight wire, has fully recovered from his recent injury and will resume his engagements.

John Robinson, head of the John Robinson shows, is critically ill at his home in Terrace Park, the winter quarters of the circus.

All of the musicians in the Hippodrome orchestra are sporting scarf pins with lions on them presented by Mlle. Claire Heliot.

Excavation for the new Columbia Amusement Company (Western Wheel) burlesque theatre in Memphis, Tenn., has commenced.

"Breaking Into Society," the play the Four Mortons are appearing in this season, is said to be the best paying "dollar" show on the road.

Catherine Kelly McCord, formerly of "A Chinese Honeymoon" and other light operas, tried out her new sketch for vaudeville recently.

Audrey Kingsbury will have the first showing of her new offering, "The Garden of Melody," at Keeney's Theatre in Brooklyn, March 19.

The Orpheum road show next season will open September 17, Ed F. Reynard, the ventriloquist, who will go with it, having been so informed.

John L. Sullivan is writing managers to give him another chance. John L. is not particular; he will appear either in a monologue or a sketch.

There has been a plainly noticeable improvement in the dressing of the colored women in vaudeville lately. More subdued colors now are the vogue.

Eph Thompson's elephants open at the International Theatre at Chicago on March 18 for an extended engagement, afterward filling time in summer parks.

According to the English "Music Hall" all the money necessary to endow a "Dan Leno" cot in the Belgrave Hospital for Children has now been raised.

At a benefit recently where J. Bernard Dylln followed George M. Cohan, Mr. Dylln remarked as he came on the stage, "I follow the whole show world."

W. S. Butterfield will open the Bijou Theatre in Flint, Mich., on March 26, making four vaudeville theatres in all controlled by Mr. Butterfield in that State.

Mme. Colvegrove and her trained horse will appear for the first time in the East next week at the Gotham in Brooklyn. The act has played the West extensively.



Caicedo has cancelled all his vaudeville dates to go to Chicago with the company playing at the Auditorium under the management of Messrs. Thompson and Dundy.

There may be a change in the management of Keeney's Theatre, in Brooklyn, for next season, the present manager for Mr. Keeney, Theodore Wenzlik, probably retiring.

John Hedge, the colored boy, is still with Leon Morris' ponies. Donat Bedini, the clown, who is also one of Mr. Morris' assistants, was brought back from the other side.

Sim Collins, of Collins and Hart, who has been confined to a London hospital through a fracture received abroad, will, it is expected from the latest advices, return here by April 1.

A report during the week had it that Fred Walton was offered two weeks in each of the Proctor houses after his opening at Proctor's Albany theatre last Monday afternoon.

Pierce and Opp did not like their position on the Pastor bill this week. That is the reason they are not appearing there. F. O. Harrell, another entry not appearing, neglected to "show up."

Burt G. Clark and company have canceled their vaudeville time, Mr. Clark having taken up again, at short notice, the part of the Colonel (which was originated by him) in "In Old Kentucky."

Seymour, of Seymour and Hill, injured his kneecap in Portland, Me., while playing there last week, the team having to lose two weeks thereby. The three La Maze brothers fill in their time.

A new dramatic paper called the Encore is being published for the Northwest at Seattle. It has honored Variety by using the opening announcements of this paper, besides adopting our policy.

The Remerka Family, a foreign animal act with five horses and a dog, have been brought over here by Pitrot and Girard to join the Sells-Forepaugh show. Two of the horses are said to be the smallest ever.

The Kremio Family, consisting of ten German acrobats, has been booked for the Hippodrome in 1908 at a salary of \$1,000 weekly. Neither the family nor price bear any relation to the cigars of the same name.

Col. John D. Hopkins' vaudeville theatres at Memphis and Louisville have orchestras of six and seven pieces, respectively. The Colonel plays bills up to \$2,500 weekly at these houses, and then wonders why.

Doty, of Steely, Doty and Coe, has written the musical numbers for the next opera to appear at the Casino. Mr. Doty has also contracted to produce musical compositions for other prominent legitimate managers.

Why the Vaudeville Artists of America Should Organize

BY EPES W. SARGENT.

Perhaps nothing has contributed so greatly to the need of an organization of artists as the booking systems at present in force. The methods now employed are manifestly unfair to the artists, and in the general trend toward concentration the artist sees his greatest menace.

Not one of the present systems is deserving of credit in any particular, and especially to be condemned is the practice of managers combining to book acts through a central office for the purpose of deducting five per cent. from the artist's salary.

The original scheme of a clearing house for engagements would have worked alike to the benefit of the artist and manager, but the managers had long and covetous eyes upon the agent's commission, and before the scheme was fairly launched it was decided that through combination this commission could be returned to the manager's pocket less the pro rata assessment for conducting the business.

As long as a performer has to pay it makes little difference to him who gets this share of the money for which he has labored. Originally it was supposed to be a fee paid the agent in consideration of his efforts for the benefit of the performer, and the artist who procured an engagement through the active services of an agent did not object to the payment.

Most of the artists of the present day would be glad to pay more than the customary five per cent. could they have assurance that they were getting what they were paying for in the matter of active representation.

It is not in the commission but in the offensive aspect that the artist has to fear the booking systems of the present. There was a time when an artist unfortunate enough to offend a manager in the West could come East until the trouble blew over. Now a sort of ledger account is kept, and an artist who offends any of the powers that be gives offence to at least half of the managerial body in consequence.

Again, when the engagements come through one office with a single directing head it is an easy matter to practice the most dangerous tactics of the booking associations. An artist whose ideas of salary do not coincide with those of the associated managers is left out of all consideration until the salary is brought down to what the managers consider a proper figure.

With three main booking organizations there is always a chance to play one against the other two, and so gain at least sufficient time to permit the artist to be independent but there is no telling when one of the two Eastern affairs will absorb the other and then the artist will be absolutely at the mercy of the dictator.

With an organization sufficiently strong to exact justice for the artist it would not matter how strong any body of managers might grow since the artists properly organized can meet any demonstration on the part of the managers.

It would not be necessary to call a

strike or indulge in general hostilities; it could simply be required that managers should guarantee fairness and the strength of the body would enforce the fulfillment of the promise.

Another feature of the present situation is the impossibility of obtaining a hearing for a new act. Managers are making constant cry for novelties, but instead of offering encouragement to those who seek to supply the demand it is almost impossible to gain a hearing for new business.

Some booking offices send out incompetent observers to make report on new turns, and on hundreds of occasions in the past five years a good act has been kept from profiting because not a single booking representative has seen the turn.

New acts were able to get on at Sunday concerts until recently, but even then it was seldom that the agents had a representative to watch the performance. No effort is made to encourage the artist who seeks to be original, and the manager instead turns to the dramatic stage for some well known name for which the real variety artist has to make good.

If the artists should organize and maintain a trial theatre where on stated occasions new acts could be tried out before the managers' representatives and such of their fellow artists as might care to drop in, the morning trials could be done away with and instead of playing for half a dozen men the new act could be shown before an audience.

The trouble with the booking system as at present constituted appears to be that each agent carries in his mind a certain number of acts. Of perhaps fifteen to eighteen hundred names fifty may be personal friends, and these are first looked after. There are two or three hundred who are known, and the rest are used to fill in when the market is dull.

The remaining acts are absolutely ignored, and so busy is the booking man with his friends that there is no time to get acquainted with the others.

This is as bad for the manager as it is for the artist, for in the small towns particularly the audiences demand a constant change, and yet the manager is compelled to repeat the same acts season after season until his patrons tire of the repetition and turn to other forms of amusement.

If the performers were organized, had a registry bureau where at all times the immediate address might be kept on record, and if with the organization at his back the performer could command the respect of the agent instead of assuming the position of suppliant toward the man who is actually in his employ, there would be a new condition of affairs and the long waits for such crumbs of comfort as may be found in the assurance that the agent will take the matter up next week would be avoided. The artist would be a man, not a beggar.

It sometimes happens that an act will play in town for a week without a single responsible person having seen the turn.

If it does succeed in gaining an audience there are various forms of graft that must be encountered and then when the graft has been paid it frequently happens that the promises are not kept. Fourteen months ago a certain act paid fifty dollars for a trial show. The man with whom they dealt set his own price and pocketed the money. The trial has not yet been arranged for.

This and other evils could be done away with if the artist dealt with the agent not as an individual but as a unit of an organization. The time is coming when the artist will either be organized or beaten without a fight. It remains for the artist to decide which condition it shall be.

CURTIN'S BALL.

The annual ball of the James H. Curtin Association will be held in Tammany Hall on Sunday evening. Curtin, who is the manager of the London Theatre, has a host of friends who will turn out for the event.

RUTH EVERETT'S IDEA OF HERSELF.

From a free hand pen and ink sketch drawn by Ruth Everett, a member of the



Jolly Grass Widows burlesque company. Originally drawn by Miss Everett without knowledge that it would be published.

"COL." BORDEVEERRY "ON HIS WAY."

"Colonel" Gaston Bordeverry, the first sharpshooter who ever hit a white bull's-eye with a "phony" bullet at the Hippodrome, is on his way from Europe, and will again appear at the same place in a new thought which struck him when the ship going over attained an elevation of forty-five degrees.

The sensational part of the new offering will be the "Colonel" shooting a hole in the water in the Hippodrome tank with his left hand, and keeping the hole open thereafter by alternating with both hands, using only solid shot made by himself.

GRACE VON STUDDIFORD ANGRY.

Last Monday was the contracted date for Grace Von Studdiford to open at Proctor's Twenty-third Street Theatre.

Like other artists, her time was subject to change without notice, even though the contract did not so specify, and Miss Von Studdiford is expected to open at Newark on Monday next instead.

The opera singer was very wrathful over the delay, but calmed down after having it explained that a little thing like that is quite an ordinary occurrence in vaudeville over here.

VAUDEVILLE, 1906-1907.

The present indications are that no town or city of importance at the opening of the season 1906-1907 will be left uncovered by the vaudeville magnates, the activity in this division of theatricals being marked at present.

All the larger circuits and managers are scouring the country in an endeavor to secure available sites which will increase their range and power. The United States will be thoroughly vaudevillized very soon.

There is at present no possible gauge to the number of houses which will be operated. It is not so much the expected substantial financial returns as the struggle for supremacy and to be the first on the ground which causes the strenuous endeavor to secure houses.

The only drawback to the general scheme is that so few cities outside of New York can afford to play the higher priced acts. This limits the time in that regard, but the outlook means plenty of engagements for the medium and smaller priced ones.

JAMES THORNTON ILL.

Last week James Thornton was called to Albany to replace Richard Golden in the Proctor bill there. Afterward it was decided to allow Mr. Golden to continue during the week. Mr. Thornton was taken ill while waiting for the train to return, and Ford West, who was with Thornton at a time, sent for a physician, telegraphing for Bonnie Thornton, Jim's wife, to come at once.

Mr. Thornton's condition at one time was extremely critical, but he is recovering, although it will be a month before he is able to be out. Mr. Thornton struck his head against a doorway and erysipelas developed. The rumor that he was intoxicated is without foundation.

ARTILLERY GIRLS CLOSED.

Last Monday afternoon at the Amphion Theatre in Brooklyn May Dixie's Artillery Girls, after a road tour of a week, was closed by the Grover management.

Miss Dixie came from the West, and made quite an investment in the act, but was unfortunate in the selection of a drill master.

William S. Grover states that he will reorganize the girls under another name and attempt it once again.

BAYONNE'S NEW HOUSE.

Bayonne, N. J., is near enough to the only town to be seen with the naked eye from the top of the Statue of Liberty on a cloudy day.

In order that Bayonne, N. J., may keep pace with the metropolis a new vaudeville theatre will be built there under the direction of the Bayonne Amusement Company, of which E. S. Schiller is the supreme head. Myers & Keller will book exclusively for the new venture.

A COUNTESS AS A TRAINER.

Pitrot & Girard are importing to this country for exhibition purposes the Countess Margot von Stuttenheim, of German descent, and a horse trainer of the "high school" sort.

The foreign lady will probably play one of the circuses for the summer. Her title is her own, having reached her by heredity. The titled woman is single, and prefers the title and her animals to marriage.

KEITH IN CLEVELAND—WITNESS.

Cleveland, March 9.—B. F. Keith arrived here Saturday, rumor has it, for the purpose of selecting a site for a new theatre. He has been unavoidably detained, however, by being subpoenaed to appear at a lawsuit being brought against his house here by some colored man, who insists that discrimination was used when the usher politely told him that a mistake had been made at the box office and changed his coupons to others alongside of colored people. Following the advice of a paper published in the interest of the colored race, he had his seat coupons photographed and presents these with a sworn statement of the transaction as evidence and demands \$300 damages.

SOMETHING DOING.

Plans are under way whereby the Columbia Amusement Company (Eastern Wheel of burlesque) will be greatly enlarged for next season. One of the prominent members said yesterday that while anything divulged at present would be very inimical to the prospects, it might be stated that the circuit will be extended in an altogether unlooked for way, and that there would be thirty-eight shows on the road next season as against thirty now traveling.

The season so far, although opening poorly, is satisfactory to the Eastern folk, and is expected to wind up in a blaze of financial glory.

MARINELLI TO KEITH DIRECT.

When Leo Nino, the foreign musical eccentric, left for Paris last week after canceling all time over the Keith circuit, which he had been induced to sign in the absence of the representative of Marinelli, who booked him originally, Mr. Nino carried a letter on the Keith letter-head written in any but flattering terms about Marinelli himself.

Nino said before leaving that no one excepting Mr. Marinelli could have possession of the epistle. He further ventured the assertion that the foreign agent would spend 50,000 francs before he considered the Keith letter properly answered.

STRIKE STILL ON IN DETROIT.

St. Louis, March 9.—John Suarez, Lee Hart, John Barry and James Furlong, composing the executive board of the Theatrical Brotherhood, have decided to continue calling out the working staff of shows playing Detroit, Mich. They are in Detroit now. President Suarez states that when the national convention is held in Boston next July further means of fighting the Detroit managers, who prefer an "open" house, will be devised.

MARGARET WYCHERLY IN SOON.

A sketch probably will shortly introduce Margaret Wycherly to vaudeville. Miss Wycherly's last legitimate engagement was as the leading lady in "Cashel Byron's Profession," and she is the wife of Bayard Villier, the present "Robert Speare" on the Morning Telegraph.

Some canceling of dates by Wm. T. Grover has given rise to many questions. Mr. Grover's representative states that nothing out of the ordinary was canceled. All acts booked after May 15, the date his theatres close, and a few others not cared for were the unlucky ones.

HERE COMES A PRINCESS.

Just past the Gerry Society limit, the Princess de Carengeot, a Franco-Russian tithe of the nobility, will arrive in New York in due time to make her first American appearance at Hammerstein's Roof this summer.

She will be accompanied by a young man, who will assist her in whirlwind dances. The Princess has had a romantic experience, and from her pictures will cause many hearts to beat quickly for the nonce.

It is so seldom that a blonde arrives from Russia or France that some doubt may be expressed upon her arrival, but Clifford G. Fischer, who is bringing her over, vouches for her nationality, although as the young woman speaks several languages she may claim the country she prefers.

KATIE BARRY MAY BE SUED.

If there is one thing more than another that William L. Lykens, the agent, seems to enjoy it is a lawsuit.

The latest defendant to the plaintiff, Lykens, is on the slate as Katie Barry. Mr. Lykens holds a written contract from Miss Barry, assigning the agent as her exclusive director while in vaudeville at a commission of ten per cent. on all moneys received for salary meanwhile.

M. S. Bentham booked the English woman over the Keith circuit. No one provided for the commission Lykens believes he is entitled to. Hence the legal action proposed.

EASTERN WHEEL IN MONTREAL.

Montreal, Canada, will have a burlesque theatre next season under the guidance of Weber & Rush, prominent members of the Columbia Amusement Company (Eastern Wheel). This is the Canadian town harboring the Royal Theatre, one of the original causes of the break in the burlesque field.

It is possible that through an amicable arrangement Wilmer & Vincent will withdraw their proposed plans for a vaudeville theatre there.

THE BOSTON MUSIC HALL.

There is some vague talk about the prospects for the Boston Music Hall next season. It is now occupied by an animal exhibition of some kind. The name of J. E. Mitchell of Milford, Mass., is connected with its future plans.

The Music Hall has been discussed from several vaudeville points of view for several seasons. It is generally looked upon as the opening wedge in any campaign to be instituted against B. F. Keith.

THE GERMAN REGIMENT'S BALL.

The 26th anniversary of the Old German Fifth Regiment (Veteranen-Verein) N. G. S. N. Y., will be celebrated at the Armory, 12 St. Mark's Place, on Sunday evening, March 11 (to-morrow). Harry Thomson, "The Mayor of the Bowery," is chairman of the committee.

Howard Thurston and his assistant, Beatrice Foster, have completed their tour of Australia, and will play the various islands in the Malay Archipelago, preparatory to a trip north, stopping at Manila and Honolulu after visiting China and Japan.

SUED FOR COMMISSION.

Agents do not always arrive via the ground floor. Witness the difficulty of the H. B. Marinelli Agency in collecting a few coins of the realm for bringing over the Viora trio and placing the act with the "Miss New York, Jr.," burlesque company.

The trio had a lapse of memory after starting out on the tour, and Mr. Marinelli will sue for his commission, not because he cares about the money involved but for a principle.

The suit will be watched with interest by the other agents, not so much so on account of the principle as exemplified by the Marinelli office here, but for several reasons, two of the most important being "Can he get the money even after obtaining judgment?" and "if it is paid, who will get it—Marinelli or the lawyer?"

KEITH'S CHARITABLENESS.

Recently at Syracuse the Council of Jewish Women there applied to Jule Delmar, the Keith representative, for aid.

Mr. Delmar consulted with the home office in the St. James Building, and was instructed to take such steps as he thought commensurate with the circumstances.

An entire evening's net receipts of the Grand Opera House (Keith's) in Syracuse, amounting to \$445, was turned over to the organization as a result.

ALMOST UNPRONOUNCEABLE.

Sasa Masalskaya is the musical cognomen of a real Russian Countess whom Myers & Keller will introduce to vaudeville here as a singer of Russian, French and gypsy ballads. This woman received her present name and title by marriage. Many a person has entered vaudeville for less reason.

MADE A CHANGE.

The managers of the Tiger Lilies burlesque company, after suffering a bad week at the London because they cut about \$400 worth of acts out of the show for New York, learned their lesson, and put in De Loris at the Eighth Avenue this week. He proved a strong drawing card.

WEBER MAY STAY.

In view of the pronounced success of the latest burlesque at the Joe Weber Music Hall it is unlikely that the company will go on the road this season.

Mr. Weber has stated he expects to play the piece throughout the summer.

TOM MINER BACK.

Tom Miner, who has been in Louisville reorganizing the Miner's Merry Burlesquers, returned home this week, leaving the show in excellent shape, having put in Jeanette Dupree, Nibbe and Bordeaux, and Grover, Higgins and Bergman.

William Morris will move his residence as well as his office. He has purchased a house on Fort Washington Heights, around 179th street. The site overlooks the river. The residential move was caused in an endeavor of Mr. Morris to secure the exclusive booking of Freeman Bernstein's Palace Theatre in the same neighborhood.

A new burlesque theatre will be built in Rochester by George H. Wilson if his present intention holds.

CORKS ON CLOTHS.

"Fine for the lilies," declared Corks as he and the waiter reached the table at the same time, the one with full seals and The Human Corkscrew with a thirst.

"I needed comfort of some sort, for I gave up the idea of doing that musical act until I could get my nerve fixed and I was out last week with my old contortion act in the Garden of Eden with a real Eve in a picture suit and me in a snake dress doing my contortion specialty.

"Say, the nearest they came to a wood set was one with a palace on the back cloth and statues on the flippers. Wouldn't that jar you? Just Adam and Eve in the Garden of Eden, and there was a house ready built and statuary in the garden like Adam was the original president of the first steel trust. Shush!

"Say, some of these days I'm going to find the real cash and I'm going to have a show shop that'll make the ones nowadays seem like the discard from a penny vaudeville. I'm going to have some scenery and before the crowd can get tired of it I'm going to have some more and take the old away.

"If I was taking home a set of cut glass I'd have a good string around it if I had to pay five cents for a whole ball and give the rest to the auction room (it's a cinch that I'd have to buy cut glass in an auction room), yet a manager will pay seven hundred dollars for an act and throw it in the same set that he has just used for a sixty dollar song and dance team and think it's plenty good enough.

"On the level, some managers if they ever looked at their own stages would be ashamed. They have the same old cloths that they had when they first went into business and they think that as long as they keep the back wall of the theatre hidden they are all right.

"There are some big houses right here in town where they haven't spent a cent for scenery for two years and they wonder why it is that an act doesn't seem as good in their house as it does somewhere else. It's because the act is playing in a scene that's so old and dark that even a fire dance would seem gloomy.

"If I ever get a theatre I'll change all the cloth at least twice a year and I wouldn't turn the calcium on a specialty until I had enough spots and floods to make the stage right.

"Nowadays a manager seems to think that if he has a lot of big names on the billboards he has all he needs. It's a mistake. New scenery means a whole lot and the old stuff would drive a man to drink"—a fact Corks proceeded to demonstrate with a fresh scidl. E. W. S.

TWO NEW STARS.

At the commencement of the 1907-1908 season Ryan and Richfield will blossom forth as the stars in a company to be organized by Percy G. Williams for the production of a play embracing the Will M. Cressy series of "Mag Haggerty" sketches, three of which have been played by the pair in vaudeville.

Up to that time engagements now contracted for will be kept.

BENEFIT FOR FRANK WALSH'S WIFE.

A benefit for the wife of Frank Walsh, who is now in Seton Hospital, has been planned for March 17 at Union Hall, 8 Union Square.

Hope Booth.
"Her Only Way."
Keeney's.

An impressive program announcement is made on the occasion of the first appearance of Hope Booth in vaudeville at Keeney's this week, the Will M. Cressy sketch "Her Only Way" being her medium. The scene is laid in the editorial rooms of a daily newspaper boasting a couple of women reporters. The duties and love affair of one (Miss Booth) with a naval officer furnishes the scheme upon which the offering is based. The support is Frederick Somer, George Smith and Bessie Stephenson. The sketch is mildly received. The dialogue is humorous at times, but that and the principal need some vigorous prodding. *Sime.*

James J. Corbett.
Sketch.
Proctor's Fifty-eighth Street.

James J. Corbett has abandoned monologue for sketching and at the Fifty-eighth Street house this week made his debut in that capacity in "A Thief in the Night," a sketch written by Sidney Wilmer and played by himself for a few weeks some three years ago. Wilmer laid aside the sketch for management, and since that time the vehicle has lain dormant. It tells of a young man about town who has remained away from home for a long poker session. He arrives late in the evening with his winnings, and is nervous regarding a man who has followed him. He encounters a trained nurse called in to attend his mother-in-law, and believes her to be a locally famous woman burglar. Her efforts to induce him to take a dose of bromide is mistaken for an effort to administer knockout drops that she may get away with the silver she has promised the old lady that she will take home over night. There are some bright lines in the act and in the humor of the former heavyweight champion fearing an attack from a thug. Mr. Corbett read his lines easily, though he did not always get out their full humor. Miss Tully, as the nurse, was miscast. The part was written for a nervous, assertive woman, and Miss Tully plays too placidly to point the situation. She should play more briskly, taking entire possession of her new patient. The other three characters are taken by extra people, appearing only at the climax. *Chicot.*

Viola Gillette & Co.
Accidents Will Happen.
Gotham.

Viola Gillette, known through her appearances in the Klaw & Erlanger pantomimes, is passing a probationary vaudeville period at the Gotham with the result that she will probably get good time. The sketch is merely the excuse for a singing specialty. It tells of the expected arrival at a bachelor's apartment of a relative subject to fits. The bachelor is due at a fancy dress ball to meet a woman who has been selected for him by a matchmaker. She arrives at the apartment, mistaking it for that of her friend, and proceeds to get into her own fancy dress—one of her old boy costumes. There is a butler who thinks her the epileptic relative and a maid who does little or nothing. Miss Gillette was in excellent voice and by her singing of several songs established herself in favor. She also

NEW ACTS OF THE WEEK

carried off the part well. As much may not be said for George J. MacFarlane, who possesses a fine baritone but a poor stage presence. Sidney Bracy in the part of a comic butler was not effective, giving too English a touch to his work. Dorothy Gilbert, the maid, did not even sing, but served as chaperon. Her entrance with various pieces of feminine apparel not usually exhibited was raw in the extreme and moreover unnecessary. This should be cut at once. The rest of the sketch will pass, the singing being the real feature. *Chicot.*

Aurie Dagwell.
Song Medley.
Proctor's 23d Street.

"The Songs of '61" make up the early half of Miss Dagwell's offering as before, but she changes into college gown and mortarboard cap, and finishes with a new medley of the well known American college songs.

The idea is original with Miss Dagwell and has never been done before. It fits into the atmosphere created in the theatre by the war time songs that precede. The singer's beauty helps materially in the effect.

The orchestration for the medley is by Charles Gebest, musical director for George M. Cohan, who completed the orchestration just in time to allow for a rehearsal or two on Saturday. *Coke.*

Kosta.
Contortionist.
Keeney's.

Kosta is a foreign contortionist, opening some time ago on a Sunday night at the New York Theatre. Since then he has played a few weeks around town. There is no doubt of Kosta's ability to contort himself, but it is the sensational feat of twisting his head about until he looks at the audience with his face and back at the same time that is the bone of contention. It is an unnatural performance, and repulsive, but the act will create talk for that reason wherever played. Kosta now turns his head once only, while his collar and necktie remain on. That tones down the disagreeable appearance some, but the absolutely idiotic expression on the man's face while in the peculiar position remains on the memory unpleasantly. Kosta is good enough in his line without the feature trick. What effect the comment caused by his appearance will have on attendance it is impossible to gauge. It may work either way. He is a curiosity and a scientific puzzle. *Sime.*

Whalen and West.
Songs and Dances.
Pastor's.

Charles Whalen and Carrie West lately returned from Africa and appear at Pastor's this week, but whether in a revised edition of their former offering is not known. That is a matter of indifference, however, for the act now presented entitles the team to recognition. Miss West has a pleasing appearance and should be allowed another song by herself. Mr. Whalen is a comedian, even though he ap-

pears personally ignorant of the fact. More confidence is necessary, and if he will grind the belief into himself that Charles Whalen is funny, much more pleasure will accrue to the audience. Some of the old talk might be eliminated. The telling of the story wherein he threatens to whip every one is well worked up. With some particular attention given to the weak spots there should be no necessity for Whalen and West to leave the United States again for a long time to come. *Sime.*

Clifton Crawford.
Monologue.
Keith's.

Announced as a new find of Joseph Hart's, the wonder is that Mr. Crawford was not provided by his discoverer with a better monologue. He is a rather dapper young man with a squeaky voice and hair whitened a la Farkoa. He sings a song to the effect that women are a snare and a delusion, and that he will have no more to do with them, winding up the last verse by following off the stage a stunning young woman who is quite the most attractive part of the act. This is followed by the recitation of a fragment of "The Charge of the Light Brigade" as various nationalities would interpret the lines, and in conclusion he recites "Gunga Din," a Kipling poem, that does not gain him very great applause, though the verses are well read. Mr. Crawford in his present form will do well enough as a boom star. It may be that he will be able to change to gain a better offering, but unless he makes radical improvement he will not long remain in this field. *Chicot.*

Walters and Prouty.
Comedy Sketch.
Proctor's 23d Street.

This team did emergency service this week, when they filled in the gap made by the illness of one of the members of the team of Kelly and Violette, who were forced to retire from the bill.

The sketch employs two men and is designed on the traditional lines. The talk is mostly pretty broad burlesque, with flashes of brightness and originality. It is keyed for the easy appreciation of "upstairs," and in that locality it scored unmistakably.

A burlesque Spanish dance by the Hebrew comedian of the pair was funny in an uproarious way and won a general laugh. *Coke.*

Captain Woodward's Seals.
Hippodrome.

The present Capt. Woodward is the son of the original, and has taken charge of the act since the death of his father on the other side some time ago. New tricks are shown, and the best description of the act and its value may be found in the following truthful quotation from the Hippodrome program:

"The great troupe of marvelously educated Alaska seals and sea lions, trained and performed by Captain Woodward, introducing Leo, the monster North Pole juggler and balancer, with his intelligent fellows, in a programme of incredible performances."

Sime.

The Borvinis.
The Gaudschmidts.
Four Webbs.
Acrobatic.
Hippodrome.

The Borvinis have been playing this week only at the Hippodrome while the other two opened the week previously. Of the three the Borvinis are the best, doing almost on the revolving globes what the others do on the ground. Two acts attempt the head and feet balancing first shown by the Stein-Erretto troupe. The four Webbs depend upon head and hand balancing altogether. The Gaudschmidts are clowns with a dog assistant. All the acts may have been compelled to cut some for time, but undoubtedly give the feature tricks. Nothing sensational or even novel is shown by either, and two of the acts have nothing new, even. *Sime.*

Johnnie Johns.
Monologue.
Imperial.

Johns returns to the blackface monologue after an absence of several years, during which he has been engaged in a commercial enterprise. His present vehicle shows evidence of having been put together hurriedly for present purposes and pieced out with several selected stories.

In the main Johns made a good impression with his first Brooklyn audience, particularly with his final song, which was the best thing he did. *Coke.*

Diamond and Morton.
Skit.
Gotham.

This skit is offered by two young persons who have been playing in a burlesque company and who have just invaded the straight field. They have an inconsequential skit, depending upon mistaken identity, that serves well enough for a small opening act but which will have to be improved before it can get a better place. The lines are weak and the comedy is unfunny. Miss Diamond gives promise of developing into a clever Irish comedienne in time. Mr. Morton will have to learn restraint before he can hope to get ahead. At present his idea of comedy appears to be merely noise making. *Chicot.*

The Wilsons.
Revolving Trapeze.
Pastor's.

A revolving ladder act is given by the Wilsons, and the apparatus is set on the floor instead of from the flies. The size of the stage here rendered this necessary, but from appearances there have been no preparations made for the other means. No new tricks are accomplished except in the "breakaway" at the finish, where the couple cling to one pole as the other side of the ladder falls away. This is first rate and exciting. There is not enough to sustain it in the higher class houses. *Sime.*

Perry and Lang.
"Dutch" Act.
Pastor's.

Two very young men who were put on in haste to fill in. They are neither Dutch comedians nor dancers, but the dancing excels. About their only chance of success lies in the direction of dancing

only; any character and especially the German kind, will spoil whatever chance of success they may have. *Sime.*

Fred J. Hamill and Suzanne Halpin.
"Going Into Vaudeville."
Orpheum Theatre, Utica, N. Y.

Fred J. Hamill of this city presents a musical comedy skit, "Going Into Vaudeville," with the assistance of Miss Suzanne Halpin. He was warmly greeted and more than made good. A number of his own songs are rendered and in every way the act is pleasing. In an automobile song a good effect is produced by the arrangement of a horseless wagon out of parlor furniture. Another song is "In Vaudeville." The skit was written, staged and produced by Barney Fagan, and the gowns were supplied by Mrs. Osborne.

Setab.

OUT OF TOWN

Rillie Deaves & Co.
Sketch.
Gloversville, N. Y.

Rillie Deaves and company, consisting of Fred Bowman and Ethel Bowman, opened at the Family Theatre this week. With a little judicious "blue penciling" the act will be a success. There is practically no plot to the sketch, the dialogue being quite abrupt and inconsistent, making it difficult for the audience to catch the sense of the situations. But notwithstanding the too evident errors in construction, it will "go" in the hands of capable people such as these. The best hit in the act is Mr. Bowman's character study of the traditional "front row enthusiast," gray-headed and old but willing to spend his money in exchange for a smile from the "beauties" of the stage. Miss Deaves as the "beauty" and the present wife of the old man shows traces of the "emotional" in her acting, but it is too evidently forced. Her imitation—or was it a travesty?—of Mrs. Leslie Carter is too much of a departure from the nature of the sketch, and the only suggestion of Mrs. Carter is in her hair. The act doesn't exactly fit the people, but at the same time it would be very difficult to find other artists to fit this act. On the whole the act will be a success with a few alterations. *Milford Mowers.*

Lizzie Daly.
Dancing, Past and Present.
Dockstader's, Wilmington.

Lizzie Daly, one of the famous Daly family, makes presentation of a new dancing act, the scene of which is laid in a military camp. Her entrance is made in military costume, and she does hard shoe dancing of the old school sort, finishing with a drumhead pedestal dance. The stage is darkened for motion pictures, which show Miss Daly in various sorts of dancing as the lights go up again to show her in a costume duplicating that worn by the pictured dancer. She takes up the dancing from that point, the pictures being used to permit her time for the costume change. The act went well for a new offering and should make a strong attraction. *Pitro.*

Henry and Alice Taylor, the sharpshooters, will return from the other side shortly, having been booked over here until January, 1907.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Seattle, March 1, 1906.

Editor Variety:

Sir: In your issue of February 24, under the "Artists' Forum," C. S. Auer says he does not think the correspondent at Seattle sees the show, as in one of his notices he named two acts at one of the theatres which were not on the bill. He is right as he was referring to Trixeda and Robinson and another act which I don't remember. They were not on the Orpheum bill, as I said, but as the manager saw fit to have their names in the lobby and on the program in the same theatre you would be led to believe that such parties were there. I know the two people mentioned personally, probably as well as the gentleman does. I found afterward that they worked at the Star, which is under the same management, but as my letter had to leave here on Monday I am not supposed to know when the manager is going to transfer them from one theatre to another in the middle of the week.

G. G. Barry.

Correspondent at Seattle.

Editor Variety:

Sir—In a review of the Jersey Lilies at the Circle I was mentioned as the author of "Two Jolly Companions," in which Hanley, Logan and Hanley appeared some time ago. I do not desire the credit for something I did not do, and would be obliged for a correction to the effect that Mike Hanley wrote the sketch, not myself. I just played in it, that's all. *Joe Raymond.*

LONDON.

The Girl in Blue says that she has reformed. If you are from Missouri she is at the London Theatre this week as the added attraction for Sim Williams' Ideals—a show which is lively enough not to need the aid of the garter distributing lady. Miss de Leon's dance is a considerable modification over the work she shows in the Western towns, but she is still as wriggly as a tadpole, and the garter distribution is a hit. She now indicates the favored persons, and they are compelled to walk down the aisle with the spot light shining on their mostly bald heads. She is costuming the act very elaborately now with spangles to help the effect. The show is one of those without olio and with but few specialties. It is a cut down from a farce in which Williams and Adams appeared, and it tells a half story—which is better than most. It deals with familiar situations and "old jokes," but there is life in plenty and a lack of snap appears to be the characteristic of most of the shows this season. Here they have a large chorus (sixteen when they are all accounted for), and they are employed to good advantage. They change their costumes frequently, are not above wearing tights, and in all ways are more like the old-fashioned

Dubuque, Ia., March 6.

Editor Variety:

Sir—I wish to correct a statement in last week's Variety regarding the engagement of the Cherry Sisters duo at my vaudeville theatre. I have engaged the sisters for a number of weeks, and in playing them in Dubuque turned patrons away from the theatre twelve times during their week's engagement, and there was no disorder of any kind. By letting the public know in advance that good order would be maintained for this act, and that the ladies could give their entire act without molestation, the same as any other act at my house, those who had heard so much about the sisters and who had never had an opportunity to witness the performance, came in droves and brought their friends along four or five times during the engagement. The sisters have received the same good treatment at Des Moines, Ia., and at Springfield, Ill., for the past two weeks, where they also broke records established prior by acts costing four times the money that the sisters receive. The ladies have new wardrobe, but their act is exactly the same in makeup as when they first appeared in their home schoolhouse near Marion, Ia. *Jake Rosenthal.*

New York, March 8, 1906.

Editor Variety:

Sir—I wish to inform you that there is only "one" Rose Kessner, and the same lady that has worked with me heretofore in my act, also the same Rose Kessner, is my wife, and no other lady.

Harry Smirl.

chorus on which burlesque success was built than the modern affairs in which most of the time the girls are kept down cellar while the alleged comedians are given an opportunity. Frank O'Brien is the main comedy furnisher. He has a crude style well suited to this sort of show, and he maintains a quick tempo throughout, his least successful offering being his old specialty. The best specialty work is given by the Four Livingstons, who work some splendid risley tricks but dress the act so poorly that it does not have full effect. The time when acrobatics in skirts was a novelty is long past and they would do well to adopt bloomers. Gruet and Gruet offer an in-prompt specialty between the two acts, and there are a lot of concerted numbers. The best of these is a fencing number. Frye and Allen do not offer a specialty, but do some good work in the farce, and Katherine Klare sings frequently and supplies the statuesque element, the sou-brette being Madeline Franks. Taken as a whole it is the best show seen on the Western Wheel this season because it possesses life. *Chicot.*

Senate Lodge, Knights of Honor, will have a theatre party of 700 at the Amphion Theatre in Brooklyn on April 25.

FAMILY.

Three shows a day serve to keep the artists on edge at the Family Theatre. Reynolds and Philbrooks head the bill this week there with a "Dutch" act. Reynolds does not appear to advantage as a German, and the talk in the sketch is rather drear. Miss Philbrook is capable as a feeder, and with another sketch of brighter quality the team could please in the higher price houses, securing good positions on the bills there.

The Ben Hamodi trio are head balancers, and as such they do some really good work. The stage presence indicates that this is their first public appearance. They need more assurance and a more brisk manner.

Cunningham and Covernay, billed as a "knockabout comedy team," are anything but that. They sing and dance in quiet fashion, and it is a relief to hear "coon" songs sung in this style. Both seem to lack interest, but have a good appearance, with fair singing voices. Stricter application would soon land them in faster company.

Burton's dogs are not on the program, having replaced Lillian and Shorty DeWitt, the latter having objected to their billing, and this combined with the failure to send on "paper," caused the management to cancel the odd sizes.

The dogs did very well, but neither the animals nor their trainer appear well groomed. The usual run of dog tricks is given, with a leaping greyhound to finish.

The Bates musical quartet, composed of three persons and a comedian, are musical on the program only. Banjos and saxophones are in use. The string instruments are only deserving of notice, Sousa's Harvard March song on the brasses being blown out of recognition.

The electrical bells finish with the lights was more pleasing to the eye than to the ear.

The Lorre trio and customary pictures filled out a bill well liked apparently.

PAUL DRESSER'S TESTIMONIAL.

Final arrangements have almost been completed for the testimonial to the late Paul Dresser. It will take place during the week commencing April 2 at the New York Theatre.

All the prominent theatrical managers in the city have voluntarily consented to act as a committee and the entertainment to be offered will have the best known artists playing New York that week. Mr. William A. Brady has consented to appear, and has also paid \$100 for a gallery seat.

The subscriptions have been generous. Paul Dresser having had a legion of friends during his lifetime, none of whom he ever forgot.

Mr. George Homans, who is in charge of the arrangements, was asked to attempt the testimonial by Louise Dresser, Paul's foster sister, and Mr. Homans took hold after it was found that Dresser died penniless.

There is no one familiar with all the circumstances who does not believe that the testimonial is timely and one of the very few that should receive the undivided support of the theatrical and musical world.

Charles Leonard Fletcher will leave for Australia next March.

Shows of the Week - - - By Sime

PASTOR'S.

The bill this week at Pastor's is calculated and adjusted to please from top to bottom.

Maddox and Melvin in "At the Station" are the "added attraction" and make good in their offering, with Maddox's comical makeup as a messenger boy, he being the first to introduce that character in vaudeville. Miss Melvin was obliged to cut one song through another act having the prior right in this house. The sketch could be further improved by having a back drop showing a railroad yard, carrying out the idea as then seen through the "center door."

Ward and Curran in "The Terrible Judge" received their share of laughs, and this team, and more especially Ward, have an "extem" style of handling their dialogue which is sufficient to carry through any offering they may care to attempt. Curran should replace the hackman and the stuttering story. It is too good and has been left out too long to be entirely forgotten.

Kelly and Kent receive several curtain calls on their dancing finish, which is worked so quickly and so well that the audience demands more. The Chadwick Trio in "Hank Hoover's Holiday" have a big card in Ida May Chadwick, who twice won the buck dancing championship and wears the medal proudly on her breast. Mr. Hoover gives too much attention to the "gosh darn" type of rural delivery. That species has passed away on the stage. If he brings out the new act promised he should cling more closely to the legitimate "rube."

Williams and Melburn in "Just for Fun," signifying nothing, manages to please. Miss Melburn does a great deal with "Coming Through the Rye, Jennie Mine," considering her voice, and Mr. and Mrs. Stuart Darrow in different hand made pictures and the Migniani family were also on the bill.

Johnson and Wells, the colored team, labored hard to win the applause they received. Duke Wells is giving his attention to the act, which is steadily improving, although it could be helped still further along by Miss Wells dressing her hair in some different fashion, the pompadour lying over her temple not helping any, even though three effective changes of costume are made.

Bertina and Brockway, a "sister act," have some contortions by Miss Bertina, while both of the girls dance. The Bertina girl is too stout for good work as a contortionist and more attention should be given to the dancing. The one song sung is ample.

NOVELTY.

Manager Harry Leonhardt of the Novelty is growing decidedly popular over in the Williamsburg end of Brooklyn, even before he has grown sufficiently acclimated to distinguish a "Greenpointer" from a "Southerner."

The Royal Hungarian Boys' Band is on the list this week. The audience likes it notwithstanding the patriotic finale with a Sousa interlude and an American flag finish, even though the bass drummer does beat the most noise possible out of his instruments, having particular pleasure

with the cymbals. Some of the "boys" visit the barber daily.

Thompson and Vidocq are appearing with Vidocq in whiteface. He is better under the cork, where he can take more liberties and draws more laughs. The seasoned "stuff" seems to go better under the shadow of darkness. Thompson ranks well as a right man, but it requires the color mannerisms of Vidocq to make the points.

Carter De Haven and Flora Parker replaced Thomas O'Brien Havel and Effie Lawrence on the bill. Mr. De Haven has discontinued his disagreeable and audible directions on the stage, and the act sounds much cleaner in consequence. There is no prettier picture in vaudeville than Miss Parker. It required some harsh comment to compel De Haven to realize the mistake made in enforcing commands in hearing of his audience. If he has dropped that finally the offering will receive a much better reception. De Haven is not disagreeable personally, and if he cannot succeed with his wife, songs and himself, it is due to his own poor showmanship in not adapting the present sketch to a more suitable style. The encore is really funny.

The Golden Gate Quartet, colored singers and dancers, have installed a complete outfit of evening suits, with a musical number. The "chicken" has been buried, but the Chinese part still remains. The act as a whole at present is superior to the former one.

Jewell's Mannikins as the headliner is the usual hit, and the Carson Brothers, in opening with hand balancing, could improve the appearance by closing in black altogether, the flood light being unnecessary as the spot light would then be sufficient.

C. W. Littlefield gives his usual impersonations, having a new finish, and Lawrence and Harrington in a "sketch" have a modern advertising medley, and secure much applause through the "tough" finale.

AMPHION.

If the Amphion quits the vaudeville field, as has been reported, it will remove one big family party, for every one works in harmony at the Bedford avenue house and Manager Frank Murtha is in direct touch with every detail of the performance, maintaining perfect discipline both in front and back of the footlights.

Cressy and Dayne in "Bill Biffins' Baby," held over for the second week, but Louise Dresser is the feature of the bill, singing three songs, and receiving more applause than even her husband, Jack Norworth, who is a close second. Mr. Norworth has added a new song in the shape of an antidote to the "Father" one. There are several singing teams using a similar number, and Mr. Norworth might replace it by something more exclusive.

Booker and Corbley in "The Walking Delegate" were well liked. Booker creates all the fun in the character of an Irish hod or brick carrier. The time could be shortened to have only the meat of the piece in evidence, and a third man, even if only a dummy, would help the effect. Booker's Irishman is creditable, more so than the "straight" Irish part of Corbley.

The Florenz troupe of acrobats now have a young girl with them, who may be under or over the limit, but she is a very

good acrobat, and the act runs off with more vim in consequence, the action having been widened out and quickened. A new trick is also shown by the boy mounting four high. A "triple" is counted, but the count is the nearest approach to it, being a "double" only.

Daisy Harcourt in her English songs and impersonations has appeared to better advantage. Her mannerisms are her own, without variation, a fault she should correct. The final number of the gallery god is the best liked.

O'Brien and Buckley in a sometimes musical act opened the bill, and O'Brien creates amusement through his horseplay and size. He introduces a milk bottle, which does not stamp him as a comedian of originality, and both O'Brien and Buckley say "I done" when it should be "I did."

Byers and Herman in a pantomimic bounding rope and contortion act show a few good tricks in both directions, with their own drop. One is a good contortionist, while the performer on the rope with a heavy balancing pole allows too much sway to the rope to give the effective finish for his sudden stops after bounding which he hopes for. As an act of its kind, though, it ranks fairly well.

KEENEY'S.

Keeney's Theatre has one standard feature that does not change in Hubert Creamer, in the box office. He chaffs the women folk, young and old, and while many of the feminines presumably drop in the house to see the show, it is only in reality an excuse to catch a sight of the fair haired, good looking young man who does out the coupons.

The other feature this week is Hope Booth, reviewed with Kosta under New Acts.

Grace Cameron sings four songs, with changes, all the while wearing a pair of black cotton (not even lisle) stockings. At least silk might be afforded, and the "kid" song should be dropped. It wouldn't do for "amateur" night. Miss Cameron is very well liked by the audience, particularly in the "Dolly Dimples" number.

Ziska and King in sleight-of-hand tricks fairly please, mostly with the comedy. Why the straight man attempts the accent is problematical. He deceives no one. The comedian blackened up might obtain more results. The Heras Family, in acrobatics, show nothing especially new or startling, and have a boy dressed as a girl for the top mounter. It would be better to have him appear in his proper person and for the women to doff the skirts.

Hathaway and Walton, in wooden shoe dances, with one song, have a short but neat act. Miss Walton appears in her second change in one of the handsomest costumes worn by any woman dancer, so handsome in fact that it should be worn throughout the act.

Josephine Newman and Lillian Knowles, in their melange, help out to quite some extent by one of the girls posing as a doll. The effect of the singing the doll does could be greatly increased if the other member of the team would "rough house" the act at this point, dragging the "doll" around the stage (if she can stand it); the singing to be kept up

meanwhile in the same monotone, otherwise it should be dropped.

Kurtis and Busse, with some dogs, open the bill, and have well trained animals, but show no judgment in the use of lights or setting. The spot light should be used only in the finale for the revolving, with the possible exception of the tightrope. A "talking" canine is well worked, and the act could be built up to rank with any similar one.

CIRCLE.

A cheaply put together burlesque show is the Rose Sydel's London Belles, under the management of W. S. Campbell, appearing at the Circle this week. Joseph Shepp, a former partner of Campbell, is now the electrician of the company, and all the wealth in sight is represented by the diamonds worn on the persons of Miss Sydel and Mr. Campbell, the latter claiming distinction for having the largest and most expensive watch charm in burlesque, after Al Reeves.

Campbell himself does the work of three men to save the salary of one. He appears in the olio with James Wesley Mack, stretching the turn out with moving pictures and the aid of girls posing as statues to an interminable length, while also taking the leading parts in the two pieces. Campbell creates no furor in either, being in no danger of having a complaint laid against him for funniness.

The single sheets displayed on the billboards still have Johnny Weber's pictures, although he has been out of the cast for some time.

The opening, called "Dazzling Nancy," by Barney Gerard and J. Edwin Owens, allows the same Mack to be made a baseball of through his size. This Mack is the cause of the hit of one number, sung by Rose Sydel and the chorus. He wrestles with Vera Hearte, tripping up a couple of the girls for the finale, and the audience never tires of seeing it done.

Miss Hearte stands well up in the air and takes up a great deal of room sideways, but has a better figure than Miss Sydel, who appears in the first part in a pink dress and sings with a faded voice.

Eloise Adams is another heavyweight, while Doris Mae Owens is a principal twice over through "doubling," neither part being hardly noticeable, and Katie McCall has a line on the program to herself also.

The music is the best part of a show which draws well despite its drawbacks, one of the unfathomable problems of burlesque.

Nothing in the olio deserves mention excepting The Great Relyea, who does a cabinet physical culture act, perfectly disgusting, as any act of that sort usually is, but made more so in this case by his abnormal developments and "rubber skin."

A BIG SHOW.

It is rumored, without positive verification being obtainable, that a vaudeville show will tour, commencing in April, composed only of headliners of the Grace Von Studdiford, Fred Walton, Junie McCree and Empire City Quartet calibre.

The rumor also says that the purpose is to send the show over the Keith circuit cities as opposition. The whole affair has a most "pipy" appearance and sound.

Shows of the Week - - - By Chicot

HAMMERSTEIN'S.

Stuart is made the feature at Hammerstein's this week, and for those who like that sort of thing he is a good card. There was an inclination to guy the other evening, for Stuart has developed some tricks of posture designed to display his steel-plated shape that excite ridicule. He sticks to some old songs but sings "Dearie" very well indeed. The best part of his act is the announcement that this is his last week in America. It is to be hoped that it is. There is a new brother in the Crane Brothers' act taking the place of Belmont. His makeup is almost an exact reproduction of Belmont's, but he has not yet worked into the act. The effect is not greatly hurt, for the real Cranes take good care of the comedy, and the act is good for a long laugh. The new man will work in better when he has the opportunity. The Vassar Girls have their musical act here, and stand sadly in need of shoe dressing. As the footgear is fitted with wires for the lamps the shoes come under the head of properties, and the property man should be required to keep them blackened. The effect is bad when they first come out in the college gowns. They make good music, and other acts could with profit study their selections, which for the greater part are good and unhackneyed. The electrical effect at the close is striking, but the act purely as a musical offering and with smarter costumes could be used to almost as great a profit. Arthur Dunn and "company" (he used to mention Miss Glazier by name) perform the same old act. Dunn always smashes a table at Hammerstein's, and on Monday afternoon the event came off according to schedule. The beauty of seeing the act here is that they have no trap room and the shoot the chutes piano stool has to be omitted. Mr. Dunn would confer a favor on the world in general by getting a new joke occasionally. One every six months would be enough for a starter. He has not had one in six years. Marion Garson drops down in her songs for three reasons. The first of these is that she is absolutely without animation. Her face is stolid throughout, and she deadens her audience. Her songs are badly chosen and are sung in so quick a tempo that there is little time for expression or shading. The Five Mowatts made one of the real hits with their club work. It is pretty work, and at times they go through the routine without dropping clubs. Then there are other times. Melville and Stetson are still popular with the larger portion of the audience. Those who do not like them dislike them with enthusiasm. Ed F. Reynard has changed his act a little. He no longer makes a scandal by having it appear that his aged couple were leaning up against the fence all night. The Dancing Mitchells scored. They should get the act more in accord with their music or vice versa, and they should give the act more form. It is too disjointed.

FIFTY-EIGHTH STREET.

There is much doing on the bill at the Fifty-eighth Street house this week, and they are playing to big business. The attendance has been increasingly good, and ever since it was realized that a rougher class of act is needed at this house than

at the downtown theatre. James J. Corbett is the headliner, his offering being reviewed under New Acts. Another strong hit is the Three Keatons, including "Buster," the human mop. The way the youngster is thrown about the stage without damage to else than his clothes is a thrilling sight, and yet Keaton declares that he has to moderate the act here in town on account of the Gerry Society. The youngster should be encouraged to smile. As things are his intense gravity is too long maintained. Louis Simon and Grace Gardner appealed to the upstairs crowd in particular. They turn the stage upside down before the close of their performance, and every time there is a breakage there is a fresh roar. Eddie Leonard and the Sharp Brothers please with some really clever dancing, and Dave Lewis fared well when it is considered that Dan McAvoy has the same idea of an entrance, and that he was here last week. McAvoy also has Lewis' song and other persons have had various bits of the dialogue. There is scarcely an original line in the entire piece. His own work has the unctuousness of a file. The girls appeared to be strange in the act, some of them not even knowing the simple business of the songs. They are scarcely to be commended for looks or cleverness. Theresa Renz and her white horses scored with the audience, and Joseph Alliney and his monkey found applause in plenty. The monkey was feeling like work the other afternoon and went through his performance with celerity. At times the act is lengthened several minutes by its refusals. Augusta Glose scored a hit in spite of being compelled to work the entire act on the apron. Here the need of a little dancing in the turn was severely felt. Wills and Hassan open the show with some very good work, almost too good to be placed so early on the bill. The show was hurt to an extent by stage waits, of which there were two long ones. Acts in one are hard to get, but some side step should be devised.

KEITH'S.

Joe Hart without his pad and Carrie De Mar without her yellow wig are the headliners at Keith's this week. Mr. Hart has played without his familiar stomach pad before, but in this sketch he takes a juvenile part, and the audiences do not appear to be able to realize that it is the same Joseph Hart. Miss De Mar's smile is her trade-mark and she is more easily recognized. The sketch is scarcely up to the standard of their earlier offerings. For all of that they made a hit, which they spoiled with their "follow my leader" recall. Clifton Crawford, a new vaudeville discovered by Mr. Hart, is to be found under the New Acts classification. Le Roy and Clayton got a lot of curtain calls because the stage manager was prompt in getting the curtain up and down before the applause died out. They scored with "A Horse on Hogan" and took a couple of the calls legitimately. The Waterbury Brothers and Tenny are among the laugh makers, but they should cut out the Swiss bells. The bells are not well attuned and they are archaic. Post and Russell did well with what they had, but need more material. They should cut out the song and put in more dancing and acrobatic work. They are both clever,

but they seem afraid of doing too much. James J. Morton was a success as usual, and the Larsen sisters offered their bar work. The Kates brothers have an acrobatic turn with some fair tumbling and a lot of awkward knockabout work. The latter is not funny, being too obviously faked. The comedian has a very poorly developed sense of humor. The Arlington Four danced well, but their singing was shrill. They need a bass to balance the tonal volume properly. Hodges and Launchmore did a little dancing, but devoted most of their time to their singing. Their singing will give any one a headache within five minutes, and they should not be permitted to inflict this performance on the audience, more particularly when their work consists of the cat duet, bits from "Olivette" and similar stuff. If they are permitted to sing at all they should be forced to obtain newer material, but there is no reason, save economy, why they should be permitted to come on the stage at all unless they are willing to do the dancing which formed their first and only excuse. Hubert De Veau still sticks to his old act, though he is said to have a new one ready. He would do well to leave the figure in the foreground out of the snow scene. The figure is so badly drawn as to throw the rest of the picture into disrepute. His fish group is the best thing he does. He is dressing in much better taste than he did, and his improved appearance helps his work. There were pictures, as usual, though they do not always run the stereopticon.

HYDE & BEHMAN'S.

Rose Coghlan has the place of honor on the Hyde & Behman bill this week, presenting the familiar "Ace of Spades" with the assistance of Lynn Pratt. Her work is still virile, and in her moments of emotion she showed her old power. As much may not be said for Mr. Pratt, for there were times when his effort to be in the part rendered him almost effeminate. This was not always his fault, and he needs to guard against the development of this mannerism, for he is a valuable aid to Miss Coghlan, reading his lines with delightful distinctness and playing without overaction. The Dollar Troupe were handicapped the early part of the week by the absence of one of the men and the fact that the youngest top-mounter was in the act for the first time in several weeks, a broken arm having compelled a layoff. They use a see-saw catapult for several of their tricks with good effect. They should work out more along the same lines. Nicholson and Norton showed their dressmaking skit and Paul Nicholson scored as usual with his almost perfect reproduction of James J. Corbett. They both went well until the finish, when they dropped with a song that would have scored earlier in the act, but which was too quiet for the climax. The act itself but little resembles that originally shown under the same title, having been greatly improved. Nat Le Roy and Minnie Woodford have a talking act in which smart jokes and survivors of the flood are jumbled together. If Le Roy would take his mind off boarding houses and go through the rest of the act, sending the veterans to the Old Jokes'

Home, he would have an offering that would be good. As it stands the old jokes pull the average of the act down. Halliday and Leonard offer a real old-time Irish act. Leonard's difficulties of speech make most of the fun, for there is little to the act that is new. Halliday makes a good feeder, and did they get down to date they would score. Fagan and Byron offer their dancing novelty and win plenty of applause with it, and Callahan and Mack drew so much applause for the piping that it rather interfered with the act. It always appeals because there is real human interest in the act. Deltorelli and Glissando have their old musical act to open the show. It has grown very tiresome. Pictures form the closing feature, as usual. The show is made better by the smartness with which it is run off. This week there is one change from an interior with a carpet down and plenty of furniture to an exterior with a pad that is made in just thirty seconds, a record for the stage crew to be proud of.

GOTHAM.

Two acts are new on the Gotham bill this week, and are found under their proper classification. The bill as a whole is well considered—one of the best of this season—with plenty of comedy of varying sorts. Gates and Nelson work out a short act of juggling and jumping on the running globes. Some of the tricks are above the average, but a lack of showmanship is shown in not dressing the act more smartly. With the act better displayed the turn should find plenty of time about town, for they have good work. Fred Ray and company scored a hit with Ray's Roman travesty. He reads his lines sonorously, and by this seriousness points some really amusing dialogue. His new support is not altogether satisfactory. She reads her lines in a stilted fashion that robs the situation of part of its fun. She should take her cue from Ray and try to play the part with dignity and strength. Charles F. Semon gained plenty of applause for his good work. His act is one that appeals both to the eye and the ear, for he has a funny personality as well as skill as a musician. He puts in some new dialogue that is decidedly good. It is a pity he failed to discover that his greater success lay in monologue before he did. The Fitzgibbon-McCoy trio were the laughing hit of the bill, Fitzgibbon's slapstick style being exactly what the audiences like over here. It is an inane sort of offering with the time worn if not time honored comedy devices, but in spite of the antiquity of the work it makes a strong hit in houses where rough comedy is appreciated. Burke and Dempsey were at times a little too subtle for the matinee audiences, but there was more obvious comedy in plenty, and they made a hit with their song stuff and talking. They do well in getting away from the hackneyed makeups and find a sharper contrast in more legitimate costuming. Pongo and Leo do a revolving pole act that seemed to please, but little of their ground tumbling, which precedes the stick work, is of importance. The pictures, as usual, made a hit. Next week they have the Hungarian Boys' Band, a notable engagement for a house of this size.

Shows of the Week - - - By Coke

IMPERIAL.

From Fields and Wolley, the German comedians, who open the bill, to Thompson's Elephants, the Imperial furnishes good entertainment this week. The Fields and Wolley airship dialogue has much effective humor, and the pair were at some pains to ring in localized lines aplenty. The police controversy between Deputy Mack and Commissioner Bingham came in for a whole song parody and scored.

Mr. and Mrs. Sidney Drew, in "The Yellow Dragon," were featured. The sketch has several good melodramatic points, and while it runs somewhat to the dime novel style in character and treatment, it is played in a quiet and subdued tone that lifts it safely out of the dime novel school into a class somewhat approaching "Sherlock Holmes." The narrative of the playlet is an interesting one and is cleverly told.

The Four Bards may not be "the world's greatest acrobats," as the program says, but they are a well appearing quartet, and do a quantity of really sensational tumbling. Their work in two high hand-stands was exceedingly well done, and the whole performance is executed almost entirely without the pretension and parade that acts of the sort, particularly the imported brands, are prone to indulge in.

Les Remo Pantomime Troupe are of the well known sort. They work hard and to some effect, but their performance has little in it that could be called novel, except that they leave the actual slapstick out. That instrument, so essential to pantomime, however, is present in spirit if not actually "in the flesh."

Sabel Johnson was in good spirits and voice, also she was in a princess gown of delicate pink. Miss Johnson's generous person took up all the room there was inside the bodice, but had the satisfaction, thanks to a skillful dressmaker, of being strictly a la mode and looking well. Her group of war songs and the plantation melodies were enthusiastically received.

The tall person of Hayes and Healy should think up something to justify drawing down his portion of the joint salary once a week. The dwarf of the pair has all the work to do, and it is very largely due to his efforts that the sketch scores as well as it does. There is much room for improvement in the sketch, which with the right sort of material could be made a fairly valuable one.

Thompson's Elephants closed the bill before the motion pictures. Thompson could make the offering brighter by freshening up the trappings of the act.

Grant and Grant have a dancing and singing sketch that is bright and full of action. The man has a good negro voice. Both dance gracefully and dress with taste.

Thomas O'Brien Havel's father died last week, necessitating the canceling of this week's engagement at the Novelty. This is the second sad loss suffered by Mr. O'Brien Havel in a short time, his wife, Clara Havel, recently having passed away.

For the first time since the Novelty in Brooklyn was thrown open as a theatre speculators appeared in front of the house last Sunday night. Manager Harry Leonhart used the "big stick." Fi-nin-ish.

COLONIAL.

Rigo's injured hand recovered sufficiently for him to play one solo, but he still bids for sympathy from the feminine portion of the audience by appearing at first with his poor, dear fingers swathed in bandages. The bandage came off when the erstwhile charmer of the Princess Chimay started to play. Then the invalid digits displayed fifty-seven varieties of agility, but the violinist came back with a refusal of an encore by holding up the hand with a sorrowful shake of his head. Whereupon innumerable pairs of expensive elbow gloves, were split in an ecstasy of womanly sympathy. As a violinist Rigo rises little above the mediocre but as a charmer he is a menace to this commonwealth.

Much more American and, to the masculine mind, much more entertaining, is Charles Leonard Fletcher. His impersonations are careful and studious, and his talents, which cover a wide range, are of no mean order. The one objection to this performance is perhaps that he has chosen his characters with a view to strong melodramatic appeal rather than to the quieter effects. Thus in his act appear Fagin, of "Oliver Twist," the dipsomaniac Conneau from "L'Assommoir," Emile Zola's novel, and a scene from "At the Telephone." The act leaves strong impression on any audience, but the accumulation of horrors is not entirely agreeable. Much pleasanter and not a whit less forceful was the impersonation of William Gillette as Sherlock Holmes, in which both the makeup and acting of Fletcher were faithful.

"Just Dorothy," the comedy playlet given by S. Miller Kent, is clean and refreshing. The interest is fairly well sustained and the playlet closes with an adequate climax.

Walter C. Kelly's monologue is well worth while. From his unassuming entrance Kelly was only a minute or two in establishing cordial relations with his audience. As the monologue progressed this was strengthened and his picture of a Southern police court in session won him a spontaneous recall.

Cliffe Berzac's animal circus compelled laughter by the force of its clowning. Berzac's announcements are more subtly humorous.

Emma Carus has a new gown of color and construction not to be described. But her singing is the same.

Brandow and Wiley were a pair of colored dancers and singers, whereof the man was "real coon" and good, and the woman a more educated person who mercifully occupied little of the allotted time.

Frank and Jen Latonia did comedy and furnished music. Under the latter head the songs of the woman and a solo by the man on a one-string 'cello merited the reception that was accorded them. The Millman Trio of wire performers closed the bill except for the pictures.

Lee Harrison has contracts calling for his appearance in vaudeville on April 30 and thereafter. He will leave the Weber show to keep his engagements on time.

Cliffe Berzac will play Hammerstein's Roof this summer.

ALHAMBRA.

They're playing protean all the way across the board, show, place and to win at the Alhambra this week, beginning with Henri de Vries, who, of course, is the head and front of the proteans, and running through two other items of the bill.

The next of the proteans is McWaters, Tyson and company in an offering called "A new and original dancing and singing novelty." The sketch opens with a chorus, runs into a bunch of impersonations by McWaters, and closes with a song accompanied by pocket-sized spectacular effects. It is full of agreeable surprises, is well dressed and comes up to standard in all the particulars of musical numbers, lines and other incidentals, and Miss Tyson is the big number of the act. She has the gift of making friends across the footlights, and it is largely by her spontaneous efforts that a cold audience was made to wake up and take notice on Monday night.

Albert Bellman and Annie Moore weigh in as proteans, too. Their sketch, "A Bit of Vaudeville," involves numerous makeup changes, and carries the principals through a wide diversity of characters. Both are fortunate in the possession of a large degree of talent, and the woman of the pair has a decidedly agreeable voice.

Herbert Brooks, in addition to his card tricks, which involve some sleight-of-hand work of an unusually smooth and skillful sort, has a mystifying trunk illusion that kept the audience guessing completely. The mechanical portions of Brooks' act are exceedingly well arranged and managed, but he would do well to brush up his patter. Less explanation and a dash of bright humor would materially aid the performance.

Clarice Vance came into the evening's bill in a good position, when the auditors were in a humor to appreciate the quiet delicacy of her delightful Southern songs. At Miss Vance's hands the Southern "coon" song loses all of its roughness and becomes a sort of negro classic to rank with the old-time plantation melodies.

The Picchiani Family's acrobatic combination closed the bill. "In numbers there is strength" should be their professional motto. The eight members fill the stage with movement and color, and give a sort of whirlwind impression, but otherwise there is little that is worthy of exceptional praise in the act. The eight work with smoothness and what is called "style," but it would seem that with an eight member troupe they might evolve something more nearly approaching novelty in their act.

Edwin Latell, blackface comedian, was replaced by the Spook Minstrels, whose vocal work was satisfying and earned a couple of recalls.

Cabaret's acrobatic dogs show some novelty, but the performance is none too well arranged and does not work up to a proper climax.

Ford and Dot West were placed very early on the bill, but managed to make their impression. They dress in taste, and their dances are well liked.

John Hyams and Leila McIntyre have been booked solid by Myers & Keller from September 3, 1906, to May 12, 1907, most of the time having been placed over the Keith and Orpheum circuits.

PROCTOR'S 23D STREET.

William Courtleigh is holding down the headline position at Proctor's Twenty-third Street Theatre this week for the second time, with Campbell McCulloch's new protean play, "The Third Degree." The miniature drama has found itself, as seamen say of new ships. Mr. Courtleigh has improved appreciably, and the sketch has been pruned and prodded under expert hands into better shape than ever. One piece of "editing" that has worked to the unmistakable advantage of the play is the elimination of the melodramatic climax, in which the wife of the guilty Warner formerly appeared in all the prominence of the spot light and delivered a bitter denunciation of her conscience stricken husband.

Charles E. Evans and company share feature honors with Courtleigh. "It's Up to You, William," is written in a vein of farcical humor that is familiar to American audiences. Mr. Evans is fortunate in the possession of a sketch in which this quantity is deftly handled. Mr. Evans appears acceptably in his usual vein and has apparently trained his support to a like degree of excellence.

Dan McAvoy's funniments were as fresh and breezy as usual, and his Fifth Avenue Girls as unobtrusively pretty as ever. McAvoy makes a mistake in having his girls appear in the ungraceful male attire of a "busted troupe" as the climax of his act.

The Melani Trio is a wise trio. It possesses conspicuous musical ability and the members have uniformly good voices. They are content to let it go at that, without displaying any ambition to make all the world laugh. As Italian street singers their makeup and dressing are their only attempts at comedy.

Charles Prella's dog act resembles Paul Sandor's, and has a rather stronger accent on the ventriloquism phase. The dogs are exceedingly lifelike in their deportment, and the act received the favorable reception it fully deserved.

Rose Wentworth's London Hippodrome equestrian act was rather more noticeable for its trappings and equipment than for the novelty of its features. Miss Wentworth does nothing much out of the ordinary, but what she does is well done. Ethel A. McDonough and the Spissell Brothers and Mack complete the bill, with the exception of Walters and Sprouty and Aurie Dagwell, who will be found reviewed under the New Acts department of Variety of this week.

An act soon to be shown is called "The Onion Trust." The name need not necessarily be considered suggestive.

In line with the curtailment policy now in vogue at the Hippodrome, the salaries of the chorus, formerly \$18 weekly, have been reduced to "\$12 per."

Manager W. B. Watson has signed contracts for next season for the "Washington Society Girls" with the following artists: The Four Lukens, also Crimmins and Gore, who are now touring Australia; "Carmen-cita" and the Esher Sisters. There will be thirty-five people in the organization, which will tour the Empire Circuit exclusively.

SUMMER PARKS

Editor Variety:

Sir—Permit me to state through Variety that I am the originator of the "Train Wreckers and Robbers" as an open-air show performance, scenic production or spectacle.

A detailed description was published Thursday, November 16, 1905.

According to all reports, a direct theft of my idea is now being perpetrated at Dreamland and Luna Park, Coney Island, N. Y. I have not authorized its production at any park, resort or place.

Further developments will prove my right to claim the conception of this attraction.

Respectfully yours,

Wm. Jenkins Hewitt.

Felix Reich, who has lately formed a partnership with James E. Plunkett, formerly with Myers & Keller, will book over a circuit of parks for this summer. Mr. Reich has always made a specialty of "dumb" acts, and will not alter that line, adding other departments, the vaudeville end of which Mr. Plunkett is especially familiar with.

A theatre will occupy the "Fire and Flames" space at Dreamland, Coney Island, this summer. Will Conklin will probably have the management of it.

"Bump the Bumps" at the same place is another popular feature of the past which will be seen no more. Claude Hagen in conjunction with the Boyce people will have a "balloon" in its place. The airship will be either anchored or constructed. Too much timidity on the part of the women prevented the "Bumps" from proving a remunerative investment commensurate with the space occupied.

The representatives of Paragon Park at Nantasket Beach, near Boston, who were in the city last week, have returned home, after securing a complete outfit for a "Fire and Flames" exhibition. Thompson & Dundy succeeded in unloading upon the Down Easters some three barrels of powder at one and one-half cents a pound. The market price for this explosive in good condition is much higher, but if the powder purchased from the Luna Park holdover should turn out to be sea damp there is no one left to find fault with, both parties having considered the transaction a bargain at the time of sale.

After all the talk and confusion over Jungle Park in Chicago, it is now definitely asserted that while there will be nothing done for the coming summer, the park will open in ship-shape style for the season of '07. The financial dilemma has been smoothed over and sufficient capital solidly interested to place the undertaking upon a firm foundation without further annoyance.

Elwood Salisbury, manager of Luna Park at Cleveland, gives out the statement that regardless of the weather conditions they intend opening May 15. A number of improvements have been made.

J. A. Miller has plans for a scenic railway, to cost not less than \$40,000, and he will undoubtedly get his money back the way things are shaping themselves out at

Luna. Among the other added attractions for the summer will be "The Streets of India," over which John De Krako will reign supreme, and he heralds his coming with the announcement that he has engaged "The Hindoos" to come direct from Paris here. Mr. Kiralfy will be director of the ballet.

The Topeka (Kan.) Street Railroad Co. is making arrangements to open the summer park, Vinewood, there and will soon have it in shape. Vaudeville bills will be given, a cozy theatre having been erected in the park for that purpose.

At York, Pa., the street railway people have decided it would be foolish policy to run opposition to The Parlor, and will have a stock company instead of vaudeville, as intended.

It is stated that William A. Brady will have the Ringling circus as an attraction for eight weeks the coming season at his Brighton Beach, N. Y., Park.

Carsonia Park at Reading, Pa. (Geiger & Lauman, managers), will add to its attractions the circle swing, a miniature electric railway and a large dancing pavilion will be built, to be called the Casino. The summer theatre will be managed by Bert R. Miller, and many improvements will be made.

Hanlan's Point, the leading summer amusement resort at Toronto, will have several new features the coming season. A new vaudeville theatre is being built and will be ready in time for the opening, Victoria Day, May 24. Other attractions are "Scenic River," "Figure 8," "Trip Around the World," miniature railway, pony circus and circle swing. The manager, L. Solomon, has other specialties in view. A fine fleet of steamers will run in connection with the Point. The Toronto Ferry Company are the owners.

Mumro Park, at Toronto, will be closed by the street railway which leased it on or about June 1. They are looking for another site.

The "Luna Park" at Pittsburg, belonging to the Ingersoll people, will be one of the finest equipped summer resorts in the country. Covering 32 acres of ground, there is sufficient space to allow full vent for every feasible venture. The "Flea Circus" will be given in the Smoky Town park this summer for the first time, after an absence of twenty years, and a new flock of fleas is promised. Martinique's Marionettes, appearing for the first time over here, have been booked as a permanent attraction through Charles Bornhaupt. The capitalization of the Pittsburg "Luna" is \$500,000, fully paid in.

THE BOSTOCK LION TAMER.

A French lion tamer and trainer, Gailard, has been engaged by Frank Bostock in lieu of Jack Bonavita for the coming season, and will appear at Dreamland, Coney Island, if Bostock shows there.

Bonavita will have his own animal exhibition at the Sea Beach Palace on the Coney end of Brooklyn.

NEW THEATRE FOR SALEM.

Lynn, Mass., March 9.

It is understood that a new theatre is to be built in Salem on the site of the old Mechanics Hall, which was burned a little over a year ago. This theatre was conducted as a vaudeville house under the management of James Moore.

The present Salem Theatre is to be turned into a vaudeville house, while the new one will be devoted to repertoire and one night stands. Cahn & Grant have charge of the new project.

SALVAGGI DEAD.

Umberto Salvaggi died in Chicago Wednesday of heart trouble. He was born in Firenze, Italy, thirty-three years ago, and has been a dancer most of his life, having filled solo positions in London and elsewhere. He was for a time ballet master at the Royal Opera House, Prague, and left that position to enter vaudeville, forming an alliance with Orpheo under the title of the Quartet Orpheo-Salvaggi. Later he organized the Molasso-Salvaggis, playing an engagement here at the Koster & Bial house on Thirty-fourth street. After his split with Molasso he went to South Africa with his wife, but came back to this country last February, opening on the Proctor circuit before joining the Wallace shows. He was a member of Garibaldi Lodge of Masons in this city.

FORD AND GEHRUE CLOSE.

"Lovers and Lunatics," the musical comedy in which John Ford and Mayme Gehrue are the stars in their first legitimate appearance in that capacity, will close to-night at the West End Theatre in Harlem, where it has played during this week.

Ford and Gehrue will return to vaudeville for a time, again going out in the piece when it opens for next season on August 25.

The Mittenhal Brothers, who have backed the show, investing about \$6,500, consider it a good piece of property.

PLAYS "LITTLE PRINCESS."

Mabel Taliaferro will use as her vaudeville vehicle the scene from the end of the second act of "The Little Princess," where the attic is transformed into a fairyland by the Indian servants. She will have the assistance of Louise Galloway and others of the original cast of the play.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 1. New York, March 12, 1906. No. 4.

To show what the Trade think of a new song by Chas. K. Harris, it is only necessary to state that when the title of his new song, "THE BELLE OF THE BALL," was mentioned in the different trade papers published, Mr. Harris received hundreds of letters and telegrams for copies of same. Since the song has been on the market, since March 1st, the orders from all over the country have amounted, up to March seventh, to sixty-seven thousand (67,000) copies, which shows that those who handle music have confidence in a good thing. History again repeats itself and this is vividly shown in the fact that Mr. JAMES ALDRICH LIBBEY, who first introduced Chas. K. Harris' famous "After the Ball" in Hoyt's "Trip to Chinatown" Co. in 1893, has lived to again "first introduce" its worthy successor, "THE BELLE OF THE BALL." Mr. Libbey has this song now in his repertoire and says that without a doubt it will dupli-

cate the success he created twelve years ago with the now world wide famous ballad. As Mr. Libbey knows how to deliver a ballad he has had to respond to half a dozen encores at each performance he used the song, and the song shows Mr. Libbey's marvelous baritone voice to great advantage. STUART, the Male Patti, at Hammerstein's this week is making a feature of "NOBODY BUT YOU," Fay Templeton's new song. He also has in rehearsal the great ballad, "JUST ONE WORD OF CONSOLATION," which he will introduce shortly as a soprano. AL MONROE, who is known as "Curly Monroe," is making a feature of "JUST ONE WORD OF CONSOLATION" in Larry Lawrence's Big Act which opens at Keeney's Theatre next Monday. Mr. Monroe has a tenor voice of a marvelous sweetness and will be heard from very much in the near future.

She will play only three weeks in vaudeville before sailing for Australia, these three weeks being given to the Proctor houses.

A REGULAR CIRCUS.

Dan Sherman will carry five acting people when he puts on "Old Dan Tucker" next season. He has already engaged a double somersault leaper, and will have besides a bucking mule, a genuine "rube" and all of the other features of the old-time wagon show. New scenery is already on the frames.

CRESSY'S NEXT SKETCH.

The next new sketch Will M. Cressy and his wife, Blanche Dayne, will appear in will be called "The Wyoming Whoop," and will be shown for the first time at Keith's Boston theatre October 1 next.

ALBANY PICKING UP.

Business at Proctor's Theatre in Albany has picked up remarkably during the past few weeks with no apparent reason for the sudden increase of interest.

VARIETY THEATRES OF GREATER NEW YORK

MANHATTAN.

ATLANTIC GARDEN, Bowery.....	Concert.....	8 P. M.
ALHAMBRA, 7th Ave. and 125th St.....	Vaudeville.....	2 and 8 P. M.
CIRCLE, Broadway and 60th St.....	Burlesque.....	2 and 8 P. M.
COLONIAL, Broadway and 63d St.....	Vaudeville.....	2 and 8 P. M.
DEWEY, 14th St.....	Burlesque.....	2 and 8 P. M.
FAMILY, East 125th St.....	Vaudeville.....	2 and 8 P. M.
GOTHAM, East 125th St.....	Burlesque.....	2 and 8 P. M.
HURTIG & SEAMON'S, West 125th St.....	Vaudeville.....	2:30 and 8:30 P. M.
HAMMERSTEIN'S, Times Sq.....	Vaudeville.....	2 and 8 P. M.
HUBER'S, 14th St.....	Musical.....	Continuous.
HIPPODROME, 6th Ave. and 44th St.....	Variety.....	2 and 8 P. M.
KEITH'S, 14th St.....	Vaudeville.....	Continuous.
LONDON, Bowery.....	Burlesque.....	2 and 8 P. M.
MINEY'S BOWERY, Bowery.....	Burlesque.....	2 and 8 P. M.
MINEY'S 8TH AVE., 8th Ave. and 27th St.....	Burlesque.....	2 and 8 P. M.
PALACE, Amsterdam Ave.....	Vaudeville.....	2 and 8 P. M.
PASTOR'S, 14th St.....	Vaudeville.....	Continuous.
PROCTOR'S 58TH STREET, 3d Ave and 58th St.....	Vaudeville.....	2:15 and 8:15 P. M.
PROCTOR'S 23D STREET, West 23d St.....	Vaudeville.....	2:15 and 8:15 P. M.

BROOKLYN.

AMPHION, Bedford Ave.....	Vaudeville.....	2:15 and 8:15 P. M.
ALCAZAR, Washington St.....	Burlesque.....	2 and 8 P. M.
GAITY, Broadway.....	Burlesque.....	2 and 8 P. M.
GOTHAM, East New York.....	Vaudeville.....	2 and 8 P. M.
HYDE & BEHMAN, Adams St.....	Vaudeville.....	2 and 8 P. M.
IMPERIAL, Fulton St.....	Vaudeville.....	2 and 8 P. M.
KEENEY'S, upper Fulton St.....	Vaudeville.....	2:15 and 8:15 P. M.
NASSAU, Willoughby St.....	Burlesque.....	2 and 8 P. M.
NOVELTY, Driggs Ave.....	Vaudeville.....	2 and 8 P. M.
ORPHEUM, Fulton St.....	Vaudeville.....	2:15 and 8:15 P. M.
STAR, Jay St.....	Burlesque.....	2 and 8 P. M.
UNIQUE, Grand St.....	Burlesque.....	2 and 8 P. M.

CORRESPONDENCE

BOHEMIANS IN NEVADA.

We passed the frisky stage and left the Golden Gate City and were prospecting in the mining towns of Nevada for three days. We played Carson City, Virginia City and Reno. Carson I went to the grounds where Fitz and Corbett hammered each other, and I almost believe I saw some of the blood Corbett shed.

The Nevada citizens are a peaceable lot and I was quite surprised at the good behavior of the Indian inhabitants. In looking over the "society column" of the Reno Gazette I notice that an Indian merchant was found dead in his camp with his squaw beside him, both legs amputated, and two beheaded papooses lying almost on top of the demised parents. Otherwise things are quiet among the "four hundred" out here and all are resting peacefully, thank you.

On my arrival in one of the towns I asked the manager, "When do you have an orchestra rehearsal?" He replied, "Two o'clock if it rains and 5 o'clock if it doesn't." I asked, "How is that?" He answered, "Well, the leader of the orchestra drives a hack, and if it rains he quits work at 2." This is on the level.

Now For the Mormon Town.

Here we are this week mixed up with Brigham Young's followers. Salt Lake City is doing so well from a theatrical standpoint that it is really difficult to say anything against it. It is a great town, and if we were not filled up at present our chorus could be greatly enlarged as there are a bunch of disgruntled open air sides ready at the disposal of their many wives. I met one man who has four of them and thirty-two children. If it weren't for the large railroad fares I would engage the whole collection and carry them along as a "special attraction." The wives are experienced jugglers, hand balancers, fencing artists and plate throwers, while the kids sing in all keys and at all hours of the day and night. I am just beginning to realize that Solomon was a "wise guy." It's too bad Rip Van Winkle wasted so much time sleeping, with this Mormon town anxiously looking for him and others of his kind.

Well, there are a lot of good fellows here in Utah, one of whom is an old Brooklynite, Billy Guiney, who is a treasure to the Lyric Theatre here. Billy is very much the candy boy here and has some big things up his sleeve. Billy used to count the money at the Alcazar Theatre in Brooklyn, from which position he resigned about four months ago. Billy has fallen right in line. He says Mormonism is a great thing but he has been too busy to get into the knowledge of it. He sends regards to all his Eastern friends. Mr. Moss of the Lyric is seriously ill, and in his absence Billy is the "Big Pill."

R. A. Grant, one of the big fellows connected with the Lyric Theatre here, is not related to the famous Ulysses S., but is a ringer for that brave man. Grant is Salt Lake fame and a fearless man but has not had the nerve to follow in the steps of his Mormon constituents. He may outgrow his present failure, though; you never can tell. All the managers who played the Lyric this season refer to Grant as the "white haired boy," and that may account for him waving the white flag so often.

The Bohemians were voted the real thing in the laughing and singing line and our business upholders the opinions expressed. We are nearing the record of the season, our business having increased with each performance. We have been so busy making them laugh that really the outside world has been neglected and the knowledge of our triumph has been withheld until our return to the East. This is one show that has not been "killing" the audiences, for it would cost money to bury them, so we are contented with being the acknowledged laughing show of the season. Next report from the front will hail from Denver. "Remember me to Broadway!" Ned. It's a great to be crazy! So long. THE BIG SCREAM.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.).—High class music by the Fadedettes Orchestra is the topline for this week, and this excellent band of women musicians are favorites here. While their work appeals to the cultured musician there is much to take the popular fancy, particularly their imitations of the circus band with all the accompaniments of the ring. The ubiquitous barker, Pat Rooney and Marion Bent have a clever skit. Miss Bent was good in her piano work and their eccentric team dancing cannot be excelled in the business. Nina Morris and company present "A Friend's Advice," a little farce which ran the scale from dramatic intensity to broad burlesque. Ashley Miller and Ethel Browning, formerly of the Davis Stock Company, presented a miniature comedy entitled "Caught," which pleased. Julius Tannen returns to vaudeville with a line of new imitations of De Wolf Hopper, Raymond Hitchcock, George Cohan, Dave Warfield and others, and makes a big hit. Linden Beckwith is dainty and original in "The Singing Portrait." Avery and Hart started to make us forget Williams and Walker. Carlin and Otto are clever German comedians. One of the novel acts of the season is Cohn's Pantomime Dogs, who do their turn in a miniature dog village. Tom Moore pleases in coon songs. Peters and Green, late with musical comedy, Victor, and has the most perfect man," shows fine muscular development, and the moving pictures finish a bill in which there are no dull features.—GAYETY (James E. Orr, mgr.).—Waldron's Trocadero Burlesques were greeted with large and appreciative houses. The opening piece, "The Mist Family," is really a musical comedy with well developed situations which act the audience. The good humor, Frank Graham as an irritable old man, Charles Belmont as his nephew, Jack Boyce, Pearl Stevens and Mae Taylor were clever. The musical selections were excellent and enough horseplay was given at the Hotel Astorbill to please that portion of the audience who demand strenuousness in their amusements. Hits in the obo were feathery of strength by Brinn and London, who does some great balancing and lifting feats. The Alpine Family of English acrobats were entertaining; Mackie and Walter present a good sketch and Mae Taylor sings up-to-date songs.

The costumes are fresh and stunning.—ACADEMY (H. W. Williams, Jr., mgr.).—Frank B. Carr's Thoroughbreds opened yesterday to standing room. A bright musical melange entitled "A Good Run for Your Money" opens the show and is funny throughout. There is a crowd of pretty, lively girls, up-to-date jokes, and creditable singing. The closing skit, "A Union Man," is also comical and entertaining. The olio is strong. The Laurent Trio, European novelty artists, give one of the best acts seen here this season. Henry and Francis in a one act comedy "The New Janitor," created many laughs. Charles Douglas, the well known comedian, was warmly received. Orletta and Taylor in an operatic sketch "Looking for Miss Fortune" were splendid. Mlle. La Tosca proved to be a clever contortionist. Niblo and Riley as "The Wood Dealer and the Kid" made one of the best features of the olio, and Willie Weston won much applause with his imitations.—NOTE.—Hugh J. Ward and Eva Taylor, both Pittsburgh favorites, having been leading members of the old Davis Stock Company, are rehearsing the playlet they present at the Grand next week, which will be Rosina Vokes' famous sketch "The Circus Rider." MADAME PITT.

ST. LOUIS, MO.

COLUMBIA (Frank Tate, mgr.).—Edwards, Davis and company and Charley Case headed an array of talent which proved highly edifying to the clientele. The remainder of the bill was made up by the following artists: Georgia Lewis, Innes and Ryan, Luce and Luce, Alice Lyndon Doll, the Doria Trio, Probst, Vernon, Horskay, Berger and company, and Dixon and Auger.—GAYETY (O. T. Crawford, mgr.).—As many people as strict observance of the fire regulations would permit witnessed "Wine, Woman and Song" this week. The show is one of the sort that St. Louisans like and appreciate. "A Day at Niagara Falls" served to introduce everybody in the first part. In it Sam Howe displayed some originality as a writer of burlesques. The olio was comprised of Raymond and Clayton, sketch artists; Frederick Brothers and Burns, musical performers; Bonita, coon singer, and Howe and Scott. The latter team made a big hit in their "Yiddish" work. Raymond and Clayton make a mistake by laughing at their own offerings and trying to get personal with the audience. Bonita pleased with her singing. Her three coon assistants are as big as she is, but have very good voices. In the burlesque, "Fun in the Subway," Sam Howe, Charles Raymond, Samuel Liebert, Marie Lamour, Jessie Burns, Gloria Fuller and Elly Mensing were very good.—STANDARD (Leo Reichenbach, mgr.).—The Alcazar Beauties proved a drawing attraction. The trio of Harry and Julia Seers introduced "The Census Taker," a very laughable sketch. Saville and Sears, Haight and Dean, James B. Carson and the Three Keeley Brothers did good stunts. Canning, the jail breaker, as an added feature, more than made good.—NOTES.—Edward Caruthers of the Western Vaudeville Managers' Association was a St. Louis visitor this week. J. Harry traveling salesman, who has been in the city last week married St. Matthews, the singer of coon songs, "Me, Him and I" broke the house record at the Grand this week, according to Manager Cohan of Hurlitz & Seamon's forces. JOE PAZEN.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—Week of 5 has a good and entertaining bill. Harry Tate's company in a farcical sketch called "Motoring" is easily the laugh of the week. The Three Madcaps open and are very good. Rita Banzai Troupe of Japanese jugglers is the best act of its kind seen here. W. J. McDermott, monologist, is fair. Alice Pierce in her impressions of great actresses succeeds admirably in winning the audience. Zazell and Vernon, acrobatic pantomime, good. Emmet Leroy and company in sketch, "The Salinity Mr. Billings," are very funny. The Three Funny Mitchell's, colored singers and dancers, are not so funny as they are good in straight stuff.—LYRIC (E. R. Lang, mgr.).—Herman Weedon with six lions heads the bill here. Mr. and Mrs. Danny Mann have a very pretty sketch, "Mandy Hawkins." The Faust family, acrobats, fair. Willie and Barron, comedians, good. Anne Gilch, a Cleveland girl, sings well and pleases. Fred C. Styles, vocalist, a steady attraction.—EMPIRE (Charles W. Denzinger, mgr.).—The European Burlesques, presenting two good burlesques entitled "Schultz's Hotel" and "A Souvenir," with a good olio consisting of Saitz Moore, Harry Harris, and Nicholas Horton in "A Trip to the Moon." Bruce and Dagnieu in a skit they call "The Red Feather Girls." LaBelle Marie, billed as the most beautifully formed woman in the world; Tom Morrisey and Anna Rich, "Bargain Day in Vaudeville," and the Yapasuna Troupe of Royal Japs, jugglers and conjurers. C. S. B.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.).—Bill for March 5 strikes the popular chord. Seventeen Pekin Zouaves form the headline and were well received. Le Brun's Grand Opera Trio rendered "Il Trovatore" and other selections with much feeling. Musical Kleist scored. Mizri von Wenzl sang. A season with "Beauty and the Beast" has not caused Harry LeClair to alter his old act. Bryan and Nadine are gymnasts of ability. Valerie Berge and company for their second week offered "His Japanese Wife." Pictures showed the "Escape from Sing Sing." Business is big. Bert Coote and company top the bill for week 12.—GREENWALL (Henry Greenwall, mgr.).—Capacity houses greeted Thelma Casino Girls at both performances March 4. They offer a burlesque in two parts entitled "An Unwilling King." Lew Hearn was good as the German pickle dealer, while Miss Dale Wilson sang in good voice and distributed her photos to the audience. The olio contains Allen Cogan, who should drop his singing and do a straight dancing act. Belle Gordon has a bag punning act in which she can work the best vaudeville houses. They offer a burlesque. Four were fair. Hal Gelfrey is adopting some of the methods of George Folix. His "Very Bad Boy" caught the house. Scribner's Gay Masqueraders for week 11. O. M. SAMUEL.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—The Orpheum Road Show's engagement, which broke all house records by a good fat margin last week, is followed this week by a bill of the Orpheum's standard although not anything above that. The week is unusually interesting because of what is practically the first appearance in this country for many years of Howard Brothers, the English second sight and thought transference demonstrators. They have the people guessing both during and after the performance. Snyder and Buckley, immense Sunday hit. Julie King and company, first time here, presenting "A Quiet Life," with the necessary assistance of G. Roland Sargeant. Les Bunnell, odd and very catchy billiard table act. Jimmy Wall makes good as heavily as any black face act since Charley Case. Artie Hall again a big favorite with her "Genuine Georgia Girl" business. Carlisle and Baker, colored musicians, second edition of Cole and Johnson, and very good. The usual Sunday opening to turnaway business. CHAPIN.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.).—The bill for the week of March 5 was thoroughly entertaining. It contained no features of exceptional importance, but afforded good amusement from beginning to end. Fanny Rice, always a favorite in Indianapolis, was the headliner, and repeated her success of other seasons, her work being as artistic as of yore. Charles R. Sweet, who had not played an engagement in this city in several years, scored with his old "Musical Burglar" act. He is such a clever comedian that one wonders why he does not become more ambitious and introduce new material. The Esmeralda Sisters and their Four Flower Girls offered a neat dancing act, but their singing was weak. These girls are pretty, and there is a certain attractiveness about their act, but they would obtain better results if they had a good stage manager to put on their act in the proper style. It is crude at present, with an atmosphere that is decidedly amateurish. Keno, Walsh and Melrose gave an excellent acrobatic exhibition, and the other contributors to the bill were James F. MacDonald, the singer and raconteur; Clifford and Burke, the minstrel comedians; and Adair and Dahm, a good tightwire specialty. Next week Edwin Stevens will head the bill. He is well known and well liked here. Business continues good at the Grand. The opening of the Lenten season caused a dropping off in attendance at first, but the good shows are drawing the people again. LOUIS WESLYN.

CINCINNATI, OHIO.

COLUMBIA (M. C. Anderson, mgr.).—The bill this week is up to the standard, the only feature rendering the program out of the ordinary being two juggling turns. Both are great hits. The real hit of the bill was Fred Hallen in his song and dance, "Stars of Other Days." George Freds and Harry Dare opened the performance in a musical act entitled, "Are You Angry, Albert?" which pleased. Harry M. Brown, Sam Brown and Viola Harris in a sketch, "Just to Laugh," made a great hit. Fred Hallen and Molly Fuller, in "A Morning Plunge," did some clever acting and made a pronounced hit. Delmore Sisters, musical artists, were good. Bailey and Austin, musical comedians and acrobats, big hit. The Piroscopis, jugglers, big hit. Stacy Grant, monologue, hit. Acoust Family, jugglers, hit. "A Lively Supper at Maxims," big hit. Next week, Fanny Rice, Esmeralda Sisters, Four Marnos, Kline and Gotthold, Charles R. Sweet, Adair and Dahm, Clifford and Burke and James F. MacDonald.—STANDARD (Charles R. Arnold, mgr.).—Rice and Barton's Big Extravaganza Company. The performance began with the burlesque, "A Lively Supper at Maxims," which was good. In the cast were Charles Barton, Bert Baker, George H. Nolan, D. L. McGrath, Tom Archibald, John Lemuels, Will Monahan, Annie Dunn Mallon, Bertha A. Hollenbeck, Clara Seymour, Annie Vedder, Kittle Hart and Tessie Burns. In the olio Bert Baker, in Irish songs, hit. Lemuels, Monahan and Nolan, in minstrelsy, old and new, big hit. Goldsmith and Hoppe, musical artists and xylophone experts, big hit. Renzetta and La Rue, acrobats, hit. Next week, Trocadero Burlesques with the Great Brinn as a special feature.—PEOPLE'S (Jas. E. Fennessy, mgr.).—The Jolly Girls Extravaganza Company in a burlesque entitled "An Honest Politician," with George F. Davis, Sam Sidman, John Bragg, James Connors, George Lofel, Etta Ashton, Lillie Stevens, May Melville, May Irish, Marie Herr, Florence Gordon, Florence Tyler, Bessie Steiger, Edith Adams, Jessie Connors, Viola Clayton, Estel Silbert, Marion Hayes, Daisy Greene, May Howard and Alice Northrop, was very poor. In the olio Gordon and Hayes, fair; the Radium Girls, poor; Melville and Monford, hit; the Lefty Trio, rebounding trampoline bar act, big hit; George T. Davis, illustrated songs, good; Wincherman's troupe of trained bears and monkeys, added feature, hit. Next week, The Innocent Mads, T. W. Dinkins, manager, and James Walthour and company as an extra added feature. H. HESS.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Week of 5 opened up to crowded houses, and patrons witnessed the following bill: Mae Kenna, songstress, fair; Rogers and Lavigne, comedy sketch, got the applause but need new material; Golden and Collins, Golden only appeared; Martine Sisters, novelty dancers, good; Miss Vassie McAllister, serio-comic, clever; Frier Sisters, all to the good, proving the hit of the bill, concluding with new pictures and the comedy burlesque "A Live Subject," by W. H. Trueheart and stock company.—AUDITORIUM (J. P. Anderson, mgr.).—Four Taggarts, special attraction last week, proved a success. Sarah Bernhardt plays at this house 17 and the advance sale has opened up big. BRUX.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr.).—Week Feb. 26: Sig. Erni, the one-legged skater, did some clever work; Ben-Hunn in song and dance was the hit of the week; The Heazlit Trio made good; Mlle. Brachard in ball balancing and juggling was a strong attraction and Kinetoscope pleased as usual.

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Big houses all week and a very good show.—WEEK ORPHEUM (Julius E. Hiestes, local mgr.).—Week Feb. 26: The bill this week was not the best we have seen, but contained some good points. The Dionne Twiss with their mandolins and sweet, refined faces, delighted many; Fred and Annie Pelot as comedy jugglers are not a great success; Bonnie Gaylor, the girl from Posey County, was encored when she sang "Silver Heels," and was very fair in her other turn; Thomas J. Keogh and company in "The Way He Won Her," was very good in the characters of Julius Picklemeigh and Billy Nolan; The LePages in their juggling novelty were the hit of the week; The Fernande May Trio were fair, and the Kinodrome proved as popular as ever. Good sized audiences all week.—LYRIC.—Week Feb. 24: Tom Miner's Bohemian Burlesques in a "Bohemian Beauty" presented a very fair bill. The olio comprised Will H. Ward, Charles King and Grace Tremont; Ali, Hunter and Ali; Ida Nicolai and the Orpheum Trio; and Wilson, one of the best trick cyclists seen here. Good business.—NOTE.—W. S. Moss, manager of Lyric, died here February 2nd of pneumonia poisoning. Funeral services were held here at 4, and the remains were shipped to Portland for interment. JAY E. JOHNSON.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.).—Heading the bill week of March 5 is Mayme Remington and her Buster Brownies. Scored a big hit. The act is pretty and full of life. H. W. TrenDelike and Tekla Farm, late of the Schumann-Heluk company, have most artistic musical act called "The Earl and the Lobster." Miss Ferri is an exceptionally fine singer as is Mr. TrenDelike a good comedian; The Chinaman and the Soulette, O. G. Seymour and Miss Dupree, proved highly pleasing; Joseph Reichenbach's dogs are not many but they are the greatest of their kind seen here; Torbay had the audience in laughter all through his act, which consists of clever comedy allouette work; Hoey and Lee, Hebrew parodists, with all new parodies, went big; Fred J. Hamill and Suzanne Halpin reviewed under New Acts. Pictures close.—AMERICAN (H. S. Hall, lessee and mgr.).—Bill week March 5 includes Al Derby, bag puncher, good; The Vardes, a colored team of singers and dancers, good; William Delano, acrobats and jugglers, fair; Bowen and Neville, conversational comedians, fair; there are a few clever points in the monologue of Raymond Merritt; "Irish Politicians," a skit by A. G. and Mazie B. Belford, fair; pictures conclude show. SETAB.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.).—Imperial Burlesques opened week 25 to capacity. They have a good show in three acts entitled "An Eye Opener." The olio is worked in through the three acts, which makes it more like a farce comedy than a burlesque. Pauline Moran with her Burgalow Dances, did a very clever act; Crawford and Manning, comedy acrobats, are doing the same old turn they have done for ten years, but nevertheless go very good. The Clipper Comedy Four do a very good singing act but spring too much bum comedy. Business has been only fair. Next week, Campbell & Drew's Avenue Girls.—STAR (Melvin G. Winstock, mgr.).—Dlek and Effie Guise, black face sketch, "A Financial Embarrassment." Miss Guise making some very quick change work which is good; Peter Dunsforth, song illustrator; Jessikal, the Kentucky belle; The Zeraldas, upside down equilibrist, clever turn; Broderick, the tall pine tatter. The big feature of the bill this week is Princess Trix, the human horse, a \$500 act. Starscope.—ORPHEUM (E. J. Bonnell, mgr.).—Kelley and Gibson, society sketch; Warren H. Stetson, baritone; Viola Cottan, mad reading; Allman Ellsworth, singing and dancing sketch; Montell and Clifford, acrobats; Varden, Perry and Wilbur, musical trio; Orpheumscope.—PANTAGES (Alex Pantagos, mgr.).—Day Barton, singing and dancing comedian; Leslie Burt, comedy sketch; "A Live Subject," by Arthur Ewall, illustrated songs; The Three DeVillos, bouncing wheel act; Fred Stansfield, character sketch; Gilbert Sarony and company, travesty on "Camille," which is good; Pantagoscope.—CENTRAL (Mr. Shannon, mgr.).—DeVoe and DeVoe, hand bouncers; Sam Cohen, Hebrew comedian; Lechl and Cecil, singing and dancing sketch; Frank Smith, ballads; return of Sadie Little, illustrated songs; moving pictures. GEE GEE REE.

LANCASTER, PA.

NEW FAMILY (Edward Mozart, mgr.).—Bill week March 5 headed by Doherty's Poodles; duplicated former success and prove big favorites with

the ladies and children. The Three Graces, a Funny Kid, a Big Man and a Little Woman, make the combination and created plenty of fun. Cherry and Bates, America's Wizards of the Wheel, good. Will Falcen, ventriloquist, fair. The Ad Lib Trio, club jugglers, have an act which contains much that is novel. An exceptionally clever team of colored performers is offered in D's and D's. The kinetograph concludes. Big business prevails.

NEW HAVEN, CONN.

POLIT'S (J. H. Docking, mgr.).—Bill week March 5 included Virginia Earl and Six Johnnies, big hit; Frank Owen and company in new sketch "The Benediction," scored big; The Nevadars, hand balancers; Herald Square Four, comedy singing; Josselin Trio, Newell and Niblo, Cartmells, and electrograph. Coming, 12: Hal Davis and Inez MacCauley in "Pals." W. J. F.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week of 5: Fred Walton and his London players carry off first honors with the novel pantomime, "Cissie's Dream." Mary Norinan, who deftly takes off the fads of her sex, is a close second. Miss May Boley, erstwhile star of "The Mald and the Mummy" company, with her original "Polly Girls," furnishes a half hour of enjoyment. Mr. and Mrs. Robert Fitzsimmons in their love-making sketch, "A Fight for Love," well received. In fact there is not a mediocre turn in the entire bill, which includes Emerson and Omega, in a funny sketch; Frank Lynne, English coter singer and humorist, and Eddie Mack, novelty dancer. It is easily the best bill that has been presented to Albany audiences this season. S. H. O. business. Coming week 12: Josephine Cohan and company, Kelley and Violette, (Clina Boley, Ollie Young and Brother, Fred Niblo, Ben Meyer, Mattie Keene and company, and Gus Edwards' School Boys and Girls. MARTEL.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.).—Week of 5: Ethel Sisters, comedienne, made a hit; Toldu Sisters, musical experts, good; Donovan, Arnold and company, in "20 Minutes on Broadway," fairly well received; Harker Lester Trio, head to head balancers on wheels, excellent; The Five Noses, singing novelty, were fair; Scott and Johnson, singing and dancing comedians, well received; 8 Bristol Ponies are an excellent amusement for the young folks. Closed with good motion pictures. Excellent business. Coming week of 12: The Great Valadre Troupe, Watermelon Trust, and others. MARTEL.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.).—Opened to good business week of 5, with Morton, Temple and Morton, dancing and singing act; Potter and Hartwell, sensational head balancers, very strong act and warmly received; Lizzie Daly, new act, dancing and moving pictures, "Dancing, Past and Present," very good and well received; George Davis, monologist, good; Hugh Stanton and Florence Moline, "For Reform," beautifully presented and a hit; The Five Noses, a fine act which had several recalls; Lillian Taylor and Irene Jernon, a real Irish girl and dainty singing comedienne; Howard's comedy ponies and dogs, well received. Next week: Mr. and Mrs. Jimmy Barry, Hines and Remington, Orville and Frank, Sabel Johnson and Katherine Hayes, The L. Mays Brothers, Bailey and Meehan, The Four Shannons, and a big novelty not yet mentioned. PITRO.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—A good bill was presented this week. Radha made a hit in her novelty dances; Georgiana Clark in Scotch ballads was well received; Rice and Prevost provoke the audience to roars of laughter; Clina Boley, violinist and xylophonist, took well. The Canille Trio, horizontal bar performers, had some great stunts. Tanner and Gilbert, eccentric comedy pair, very funny; George W. Day, monologue comedian, keeps the audience in good humor; Gus Edwards' Schoolboys and Girls appear in a delightful singing and dancing specialty; the popular motion pictures round up the bill.—ROYAL (W. H. Burk, res. mgr.).—The High School Boys opened to good business in two funny burlesques and a clever olio. Week of 12: "Black Crook, Jr." J. J. M.

MONTREAL, CAN.

ROYAL (Harry C. Egerton, mgr.).—Week March 5: Brigadier's Extravaganza company opened to big business. Good show; everybody works. Edmund Hayes, "The Wise Guy," was enthusiastically received for his clever work; The Three Kulus, singers and instrumentalists, made a hit with one of the best musical and singing turns seen here this season; The Prentice Troupe, in comedy acrobatic work, were heartily applauded; Andy McCloud, the Irish minstrel, has a turn at talking and singing. His "rocket musical act" was good and he made a hit. Lester and Moore made a hit with singing and dancing. Song "Street Q. T.," by Blanch and Bonus was deserved. Moving pictures good.—NOTE.—Oren H. Swatts, buck and wing dancer, professionally known as a member of the team of Lyne and Kennedy, is in the city spending a few weeks' vacation with his relatives. He has been playing on the Orpheum circuit and when his vacation is

EVANSVILLE, IND.

BIJOU (George Sellinger, mgr.).—Bill week 4 is proving a great hit. There are two feature acts. Marco Twins in a comedy sketch entitled "Babies in the Woods" were successful. Powell, the other feature hit, made good in his illusions and conjuring. Noblette and Marshall, comedy sketch, were but fairly well received. Pero and Wilson, clown and soubrette, took well although their act is rather weak. Jimmy Lucas, comedy song and dance, was poor. Leonora Robertson, songs, received a hearty welcome which she deserved. Moving pictures good.—NOTE.—Oren H. Swatts, buck and wing dancer, professionally known as a member of the team of Lyne and Kennedy, is in the city spending a few weeks' vacation with his relatives. He has been playing on the Orpheum circuit and when his vacation is

over will fill an engagement on the Kohl & Castle circuit. ROBERT L. ODELL.

ERIE, PA.

PARK (M. Reis, mgr.).—Another strong bill drew big attendance week March 5. Annie Abbott, the Georgia magnet, was the headline feature and her work was as mystifying as it was good. Scoring with his illusion "Aga," caused much comment; the Coltons, a song and dance turn, good; the Escher Sisters were clever dancers; Harry Halman with his songs and stories had the audience with him. Tommy Burnett sang as sweetly as ever and the Parkoscope concluded an excellent performance.—NOTE.—The Roseway, a new skating rink, was opened 5 and is drawing big crowds. L. T. BERLINER.

KANSAS CITY, MO.

ORPHEUM (Martha Beck, gen. mgr.).—Week of 4 saw excellent bill and good business with Bert Coote and company in comedy sketch "A Lamb on Wall Street" as headliner. This sketch is a good laugh provoker and evinces considerable merit. Goodman's dogs share honors and please the audience; Lambert and Pier, blackface comedians, sing and have some new jokes to tell; The Amoros Sisters, jugglers and trapezists, do very well; Elsie and Cady, 4 comedians, make good; the Colby Family have a well rendered musical act; Wilson and Heloise have a novel acrobatic act.—CENTURY (Joseph Barrett, mgr.).—W. B. Watson's Burlesquers did good business week 4 in two very clever burlesques, "Miss Clover" and "A Bashful Venus," which are above the average. W. B. Watson has the leading part, who has but three numbers yet each is excellent. Yomamoto Brothers, Japanese wire and perch artists. Bijou Mignon and Mudge Ringle sing and dance, and Swan and Bambar are acrobats. The chorus is well gowned, well trained and fair to look upon. Week 11: The American Burlesquers.—MAJESTIC (Fred Waldmann, mgr.).—Robbie's Knickerbocker Burlesquers was the attraction week 4. Good business the rule. Olio includes Mr. and Mrs. Larry Shaw who sing and dance, Christy and Willis who juggle things, Lewis and Green who sing and talk, and Les Laroses who do some remarkable feats on the slack wire. The second act is called "The Wrong Mr. Corbett." Week 12: The "Crackerjacks." A. E. B. (Lloyd Brown, mgr.).—Polite vaudeville with good business week 4, with Hart and Dillon, singers; Gilmore and Carroll, Little West Synonyms, Spedden and Paige, and Harold Gault.—NATIONAL (Dr. F. L. Flanders, mgr.).—Week 4: Good business with Mlle Annasia Scott; Fred K. Woodron, baritone, Hison City Trio; Gladys, the singing and dancing soubrette; Harry C. Hunt, the phonograph man. FAIRPLAY.

TRENTON, N. J.

TRENT (Edward Reuton, mgr.).—Week of March 5, good. Mullen and Correll, comedy acrobats; Ed Blondell and company in "The Lost Boy," scored heavily; George Wilson, "That's all"; Ethel Robinson, singing and impersonations; Alhambra Sextette, late of Lew Fields' company, musical and dancing act, good; Archie Boyd and company in a sketch "After Many Years," received well; Neo Nye and his Rollicking Girls, including Red Sisters, acrobatic dancers, pleased. The show concluded with the biograph. Next week's bill includes Edward Clark and his Six Winning Widows, Mason and Kelly, Wireless Telegraphy, Harry Conson Clarke, Daisy Harcourt, Meeker-Baker Trio, Major Doyle and the biograph. Business good. H. B. H.

HAMILTON, OHIO.

GRAND (McCarthy and Ward, mgrs.).—Week March 5, Charles and Ethel Perry in sketch, "What Is 'Tis," fair; Sanford and Darlington, "Twenty Minutes in Vaudeville," good; the Kromas, "The Duke of the Village," good; Arthur Boralla, musical mangle, a hit; Harry Hodge, in illustrated songs and motion pictures.—BIJOU (A. Hammer, mgr.).—St. Leon and McCreusick, sketch artists, good; Dolly DeMont, soubrette, Lillian Weber, soubrette, fair, and Morsel and Campbell, singing and talking comedians, very good.

FOND DU LAC, WIS.

IDEA (M. F. Carpenter, mgr.).—McKay and Fredericks, comedy sketch, Jack O'Toole, illustrated songs, good; the Ruffs, comedy sketch, "A New Scholar," Ben Turpin in "Happy Hooligan's Troubles," big hit; the Great Fraunceaux, feature act, great. Coming latter part of week, Harrison's Ponies, Jay Paige, Bill and Ward and Barth and Craiz. The Fraunceaux hold over. M. C. FLOOD.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr.).—Major O'Loughlin, gun splinter, good; Ellmore and Cottrell, big hit; Illustrated songs, local singer, Frank Keep, fair; Roy Cross, slack wire artist, Kalamazoo boy, very good; Daly and Murphy, conversationalists, hit of the bill; Jennie and Ellsworth, high class singing and novelty musical act, pleased everybody. Chitescup, new feature picture, "Highway Robbery." N. RITCHIE.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Bill week March 5, headed by Josephine Cohan and company, presenting the sketch, "Friday, the 13th," a big hit. Gardner and Stoddard, in their skit, "Vaudeville Follies," won rounds of hearty applause. Fred Niblo scored a hit with his funny monologue, stinky and Wilson pleased. Caprice, Lynn and Fay sing well and dance nicely. Casino Comedy Four pleased, although laughs are hard to get. Mazuz and Mazette, comedy acrobats, went big. The kinetograph closed the show with two good subjects. Coming, March 12, Ned Nye and Rollicking Girls, Four Katosons, Carlin and Otto, Zingari Opera Trio, Dorothy Kenton, Sheddman's Dogs, Larkins and Patterson and kinetograph.—BIJOU (Updegraff and Brownell, mgrs.).—Week March 5, New York Stars, playing to fair houses and pleasing them, Lottie Freeman, Campbell and Canfield, Faust Trio, Raymond and Clark and Majestic Musical Four make up a pleasing olio. Coming week March 12, Golden Crook Burlesquers.

NOTE.—Week March 12 will be the closing week at the Bijou, the result of very poor business. MACK.

TOPEKA, KAN.

STAR (L. M. Gorman, mgr.).—The Gaiety Stock Company, under the management of L. M. Gorman, continues to draw. The Girls in Blue, eight pretty girls who sing in swags, head the bill and are cheered, followed by Reno and Ayora in "The Clown and the Lady," May Meeker, acrobatic dancer; Loraine McNeal, Irish comedienne; Jewel De Noe, singer. Sherman Thompson, Joseph Casey, Ed Roelker and Charles Stewart are the rest of the stock company.—NOVELTY (A. J. Hagans, mgr.).—Ferry, in "Fairland," is the headliner, followed by Prof. Freeman and his five trained goats; Blair and McNulty, blackface comedians; Will Hart, blackface singer. Extra performances to accommodate the crowds. LOUIS H. FRIEDMAN.

FORT WORTH, TEXAS.

MAJESTIC (Chas. R. Fisher, res. mgr.).—Week Feb. 26, fair crowds to see a poor show. Bill opens with the De Monlos, contortionists, very pleasing. Illustrated songs were old and miserably sung. Tom Ripley, blackface monologue, was only fair. Mr. and Mrs. Gene Hughes, in "A Matrimonial Substitute," were well received. Harlie Langdon, operatic vocalist, has a honkatonk voice of the worst sort. Morris Mankley and Holly Sterling, songs and dances, poor. The bill was saved by Captain George Auer, the giant, and his company of Lilliputians in "Jack, the Giant Killer." They were exceptionally good and were the recipients of prolonged applause. Motion pictures better than usual. Next week, La Monte's trained cockatoos, Charles Forrest and Jane Court-House, Danian Brothers, Swor Brothers, Myers and Rosa, Sarah Bench.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (Frank E. Stouder, lessee and mgr.).—The bill week of Feb. 26 contained two one-act playlets. The farce, "The Wall Street Broker," by George M. Cohan, presented by Castellet and Hall, was the opening act, and the comedy drama, "Held for Ransom," in the hands of E. Frederik Hawley and company, was the closing number. The Cohan farce was made the best of by Castellet and Hall, and brought out as much demonstration as the Temple patronage is wont to bestow upon such acts. The playlet presented by Hawley and company really contained some dramatic virtues, and in addition to the good work of the star the character portrayed by Miss Frances Height could not have been in better hands, and equally as much can be said of the minor part played by H. E. Rowe. The headliner of the bill was the mirror dancer, the Great Martynne, who proved a little better than the usual acts of such nature. Royer and French were well received. Gordon Eldred is amusing as a mimic. Bill for week of March 5, Mlle. Martha Florance's Lions, Lucy and Lucier, Al Lewis, Haines Sisters, Clark Gandy, Nina Barbour, illustrated songs and the pictures. DE WITTE.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer mgr.).—The bill offered this week is an exceptionally good one. Henry Lee, likenesses of great men past and present, was received with great applause. Carver and Pollard made a fair impression. Dorsch and Tussell, "Musical Rhapsodies," the act is novel and was given a good reception. Violet Dale gave some imitations of noted actors and was roundly applauded. Stuart Barnes, very well liked, Wilson troupe of gymnasts, in a novel act including feats of strength, very much appreciated. Parker's Dogs took well. Next week, Carleton, Macy and Maud Edna Hall, Boley North, Petching Brothers and others. SAM FREEMAN.

PAWTUCKET, R. I.

NEW PAWTUCKET.—Week March 5, Lent does not seem to have much effect on this cozy little theatre by the size of the houses. Emmette and McNeil, in a singing and dancing sister act, sing well and dance cleverly. John Whalen, baton singing and dancing, is good. Curran and Baker, Hebrew comedians, kept the house in a roar. Frankie Heath, good. The Lippenhearts, sketch artists, took well. Matt Kane's illustrated songs were pleasing. Webster's moving pictures caught on good. The burlesque this week is "Alphonse and Gaston," very funny.—NOTES.—Matt Bende will sing at Narragansett Pier this summer, making the third season for him there. Chas. E. Webster is now looking a summer tour up through Vermont and New Hampshire with his moving pictures. NICK.

WICHITA, KAN.

BIJOU (Carle E. Olson, mgr.).—Mona Marshave, "Buster Brown" act, opened the show and pleased; Little Ethel, "Babe" sang the illustrated song; Prof. Freeman's trained goats made good; "Thorsen," mechanical wonder, operated by Lillian Campbell, puzzled and pleased. Biograph closed. Business big.—LYRIC (L. E. Cox, mgr.).—The Two Wrems opened with their society act, "Her Name-sake," good; illustrated song, George Kershaw sang, "Kate Kennedy," good; and "The Two Wrems" battle dancing, fine. Lyric's close. Attendance fair. NOTE.—L. O. Wilson, formerly manager of this theatre, sold his interest last week to L. E. Cox and has gone to Pennsylvania. A. C. RACE.

POTTSTOWN, PA.

GRAND OPERA HOUSE (William Potter, Jr., mgr.).—March 1, 2 and 3, Alceon Mexican Quartet; Humes and Lewis, comedy acrobats, lots of applause; Rodgers and Belle Dolan, comedy sketch, "Old Stage Door," well received; George and Lara Lewis, comedy sketch, "Keweenaw," are fair; Paul Lacey, eccentric juggler, very good; Lawrence Trio, in their great novelty act, "Moonlight La Chetena," amused and got applause. Kinetograph closes the show. Business excellent. Bill for March 5-7, Bartlett and Collins in an act entitled "Everything Their Own," which pleases immensely; La Maltre and La Maltre, Hebrew

comedians, keep the audience in uproar; Harry Green, illustrated songs, made a hit; Three De Hollen Bros., acrobats, good and quick in their action; the Astaires, in an electrical toe dance novelty, pleased. March 8-10, Buckeye Trio, in a "Tramp's Dream;" Whittie, ventriloquist, the man that fooled the President; Massey and Kramer comedy entertainers; Harry Brown, Harvey and Devera and moving pictures. Business good.—AUDITORIUM (Brown and Gerhart, mgrs.).—Week of March 5, the Peerless Miss Rialto, mirror and fire dance, a novelty and a good act; Tom Gillen, "Humbug's Friend," songs and jokes, made good; Arto and Deluna, laughing comedy, amusing and a hit; Musical Barolettis, comedy musical act, carry the house; Leonzo, comedy juggler, good. Show closed with pictures. J. H. WEITZENKOW.

SAGINAW, MICH.

JEFFERS (Sam S. Marks, mgr.).—The Nelson Family, acrobats, amused with their good work; Blanche Swigert's illustrated songs pleased; Grace Walther, the Bowery Queen, got the gallery with her song, "He's Me Pal;" The Three Fergusons and their dog North were heartily received; North Brothers, comedians, present "The Lost Paradise," assisted by Virginia Goodwin, Cal W. Cook and W. A. Morlarty. Show closes with pictures.—NOTE.—Sam Marks has assumed the management of this house and better attractions are being offered with improving business as a result. The Cleard Brothers, acrobatic and aerial bar performers, who for the past five years have been with Ringling Brothers, left this city March 1 for Santa Cruz, Cal., to join Norris & Rowe's circus, which opened there March 10. They start out this year with a new aerial bar act which they claim is a novelty. After this season they may take their act into vaudeville. NENO.

WATERBURY, CONN.

THE JACQUES (J. W. Fitzpatrick, mgr.).—Miss Kate Cox was the real headliner of this week's bill, although Victor's Band was the billed attraction. Miss Cox, with her quaint Southern mannerisms, made a substantial hit and merited the applause she received. Victor's Band, containing twenty-five men, played excellently, but much of it was too classic for a vaudeville audience. Of course the Poet and Peasant overture from "William Tell" and the sextet from "Laula," were swung in. Why is it a musical act can't get away from these two much abused numbers? The Five Romanos presented a foreign dancing act which failed to please. Frank Gardner and Lottie Vincent, in "Winning a Queen," pleased, as did Gilday and Fox, Hebrew singers and dancers. Wood and Barry, in a neat musical and dancing turn, pleased many, as did Ben Meyers in a physical culture exhibition, which opened the bill. The pictures closed the bill. Average attendance. ARTHUR H. McKECHINIE.

LYNN, MASS.

AUDITORIUM (Harry Kaeser, mgr.).—Henry and Alice Taylor, in balancing and sharpshooting, as the headliner, offered an exceptionally clever act. Tom Nunn played a return, but his present sketch, "A Touch of Nature," did not make the hit his former offering did. Leighton, Leighton and Leighton spell the effect of their overconfidence. Monroe, Mack and Lawrence, in a "rough house" act, pleased the crowd. Reno and Richards, poor. The Musical Bennetts, fair. Cadieux, wire walker, good, but did not take well. Good business to a rather poor bill. P. DAVID CHASE.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, mgr.).—Opened to S. H. O. Monday night and continued big houses afternoon and night. Louise Allen Collier and company in "A Wild Idea," well received; John Tully's Marionettes made a hit; Dale and Rossi, German sports, repeated choros, good turn; Jeanne Edwards, singing comedienne, fair; The Adams Duo in "Uncle Sam's Reverie" are good, and Mr. Adams' impersonations of noted men made a hit; Fred and Edwards, in "Swording Eyes," fair. Illustrated songs and motion pictures. W. C. MATTERN.

JACKSON, MICH.

BIJOU (W. S. Butterfield, mgr.).—Week March 5, Potter and Harris, novelty gymnasts, very clever ring work; Eugene Field Lynch, local, illustrated songs; the Bernsteins, singers and dancers, good; Miss Josephine Coles, prima donna contralto, possesses a wonderful voice; the Musical Spraguelas, in "Satan's Pastime," went big. Pictures, "The Great Steeplechase." Business good. O. K. MOISE.

LONDON, ONT.

RENNETT'S (J. H. Alox, mgr.).—Large crowds greeted a splendid bill week March 5-10. Wilfred Clark and company headed the bill, presenting a comedy sketch that kept the audience in convulsive laughter. Warderberg Brothers go strong with their "over the foot juggling." B. K. R. in "Babe," the vocalist, is a great hit. Sam and Ida Kelly please in a rural skit. The Gardner Children make a good impression with their singing and dancing act. Macho and Fox are two colored performers who will be heard from. The act is decidedly fresh and pleasing. The Great Zenoz offers an aerial act. Illustrated songs and the moving pictures close the bill. FRITZ HUSTON.

SPRINGFIELD, MASS.

POLIT'S (J. C. Ciddle, res. mgr.).—Athletes predominate in the bill this week. The Jackson family of trick bicyclists head the list. The Rossow Athletes make quite a hit with their burlesque boxing bout. Conture and Gillett do some clever acrobatic work. George Felix and Lydia Barry have an offering entitled "The Roy Next Door." The Red Brothers are exceptionally good dancers and comedians. Other acts were Three Roses, instrumentalists; Almond and Taylor, a singing duo, and the electrograph.—NELSON (Z. T. Denon, mgr.).—Phil Sheridan's City Sports gave a hilarious show. The chief feature of the olio is the Hilton Hooper troupe of bicyclists. Capriety houses. Coming, The Merry-makers.

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BRIDGEPORT, CONN.

POLI'S (E. B. Mitchell, mgr.).—Hal Davis and company, presenting "Pals," one of the biggest hits of the season; Dixon and Holmes, fair; Tom Hearn, the lazy juggler, a big hit; the De Kolk Trio in a good acrobatic act; Josephine Davis, good, but should get new songs; Violet Black and company, fair; Hayman and Franklin, good; electrograph. Coming, 12, Jackson Family. The opening of George C. Tilyou's Steeplechase Island is undecided at present. There will be a lot of new attractions added the coming season.
W. J. BISME.

SANTA CRUZ, CAL.

UNIQUE (Mrs. C. W. Alisky, mgr.).—Week of Feb. 26: Bonny May sings well and makes a hit; The Great Onzons, contortionists, make good with some difficult work; Rudolfe Asheland, violin virtuoso, good; James H. Sadler sings "Would You Care," with illustrations, big hit; Conly and Mc-

Guire, singing and talking comedians, hit. Good pictures, big business.
STEVE.

BAKERSFIELD, CAL.

UNION.—Week of Feb. 26: Metzger, juggler and hoop roller, does the usual routine of stuff, but does it cleverly; Adelaide Power and company. In a comedy playlet, "A Female Paderewski," scored a hit Monday evening. Miss Power and her supporting company are Eastern stock people. Musical Bentley, xylophone solos; Illustrated song and moving pictures.—NOTE.—Harrell & Gotchett, of the Union Theatre, are busy with plans for the new theatre to be erected for them, and which will be devoted exclusively to vaudeville.
B. D. C.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.).—Opened big on Monday. Grand Opera Trio, the headliner, was a big hit; Gallagher and Barrett, one scream all

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through; Billy Johnson and his Creole Belles pleased; Brenner and Sinclair, two beautiful girls with elegant costumes and good dancing and impersonations, were received very strongly; Stanley and Scanlon, comedy musical act, good; Nelly Seymour only fair; Smith O'Brien in monologue went strong. Good pictures. Business good.
ELZIE.

LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Bill week of March 5 includes Marjorie Barrett, child artist, clever; Jenks and Clifford made 'em scream from start to finish; Fernie Shlimer, illustrated songs; Dida, illusion, fine; kinodrome, etc. Record breaking business. March 12, Bely and Morgan, Fernie Shlimer, Stapleton and Chaney, Leroy Benson and company, Elier Metzger and others.—NOTE.—The Dowling is making a whirlwind finish of dramatic offerings preparatory to entering the vaudeville arena last of the month. Two irresponsible stage hands connected with the Dowling,

one with a huge hammer in his hands, attempted to assault Manager Hardie of the Crystal March 5. The affair occurred in the heart of the business district, and as a score of witnesses testified, was wholly without provocation. One of the hoodlums received a series of lightning uppercuts that made him see several more planets than astrologists describe, while the other suffered the natural consequences of a solar plexus blow. Needless to add Mr. Hardie was permitted to proceed without further interference.
REVILLO.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.).—Week of March 5: Green Brothers, baseball bat jugglers, good; The Great Kinsners, a well presented exhibition of head balancing; Rhodes and Carter, comedy tumblers, excellent; Rillie Deaves and company, see New Acts; The Mysterious Crucible, very interesting; Josie Allen, singer, a dismal failure; motion pictures, good.
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CONVENIENTLY LOCATED**KENOSHA, WIS.**BIJOU (John O'Brien, res. mgr.).—Bill for first part of week March 5, the *Recess*, comedy sketch; William McFadden, a clever comedian; Barth and Craig, blackface comedians, clever dancers; Maud and Le Page, dancing in drum imitations and singing; Martinetti and Sylvester, comedy acrobatic act, clever. Kinetoscope closes the show. Coming, March 8, Barlow and Kane, comedy sketch; Harry Van Fossen, blackface comedian; Musical Toys, comedy musical act; Frank Conner, comedy juggling and wire; Martinetti and Sylvester, feature act, is held over the entire week.

TED SANFORD.

BALTIMORE, MD.

MONUMENTAL (Jos. Kernan, mgr.).—Week 5: Nettle Grant's New London-Gaiety-Girls.—Business fair. The opening comedy "Way Out West," is very poor, followed by an olio consisting of Emma O'Neill with songs; the Vedmars, comedy

acrobats; Clara Adams and Eva Swinburne, singers and dancers; White, Ferguson and Grant, in their laughable sketch "Lawyer Knott," and Bissett and Scott, clog dancers. The performance closed with the burlesque "Mixing Things Up."

GAYETY (W. L. Ballauf, mgr.).—Week 5: W. S. Clark's Jersey Lilies Extravaganza Company pleased large audiences. The opening is a musical skit entitled "The Disputed Check," introducing Dan Tracy, who won immediate favor by his impersonations. The olio is headed by Howell and Emerson, talking, dancing and singing comedians; Toby Zara and Violet Stetson, baton manipulators; Renz Washburn and Sadie Vedder, songs and dances; Paul and Arthur, with odd musical instruments; Sabine, O'Neill and Vana, in "The Arrival of Kitty McCarthy," and the Dinos troupe of acrobats, two women and five men, who were easily the feature of the performance. The program ends with the sketch "The Two Colonels," introducing the entire company.

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PARLOR (J. J. Pyle, mgr.).—Bill for week March 5, Humes and Lewis, comic acrobatics, big hit; Prof. Kriesel's cats, dogs and monkeys, good; Clemens and Massey, song and dance, dancing excellent; Edw. K. Cassidy, illustrated songs, fair; moving pictures, good. Marriot Twins close as good a bill as we have had here for some time. Capacity business nightly. TRIXIE.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Week 5: Klein and Clifton, fair; George Archer's Five Filipino Girls pleased; Billy Van, the Minstrel

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VARIETY

EACH WEEK

Man, made good; The Sinedley-Arthur Company, presenting "The Little Mother," the hit of the bill; Mlle. Latino, the physical culture girl, good; Dixon, Bowers and Dixon, in "The Three Rubes," under a hit; T. W. Eckert and Emma Berg, in the "Land of Two Moons," got a rousing reception; Orpheus Comedy Four, big hit; Kinetograph. Next week: Four Lukens, Grand Opera Trio, Jack Mason's Five Society Belles, O. K. Sato, Raymond and Caverly, Kingsley and Lewis, Barry and Halvers, Mrs. Doherty's Poodles, Ethel Robinson, Kinetograph. Business excellent.

NOTES.—Nat Haines signed last Friday for 40 weeks on the Keith Circuit for next season. The Empire goes on the Keith Circuit next season. JOHN J. BRENNAN.

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MRS. ANNIE YEAMANS

AND DAUGHTER JENNIE

DECEMBER AND MAY in Vaudeville

A Few Press Opinions of Bobby RAYMOND AND CLARK, Maggie Lee

En Route N. Y. STARS

Pittsburg Gazette, Oct. 23.
 Raymond and Clark are something more than the rapid fire conversationalists, which they are advertised. They are a pair of the best comedians on the variety circuit. Their jokes are new, and yesterday at the Gaiety they kept their hearers convulsed with laughter as long as they remained on the stage.

Cincinnati, Ohio, Oct. 30.
 The Ollo acts are all hits. Raymond and Clark in their rapid fire conversation and clever parodies captured the laughing honors. The act went with a hurrah.

Cincinnati Commercial, Oct. 30.
 Raymond and Clark were especially good. The introduction of Mr. Raymond upon the scene in a most eccentric fall fairly convulsed the audience with laughter.

Providence Journal, Sept. 19.
 Raymond and Clark, rapid fire conversationalists, have an especially good turn. The man is particularly clever and the woman sings some funny parodies.

Pittsburg Chronicle, May 16.
 Raymond and Clark have one of the best conversational turns ever given at the Academy. Their dialogue is replete with local coloring.

Baltimore Sun, May 2.
 Bob Raymond and Maggie Lee Clark have one of the best sketches seen at the house this season.

Nashville Banner, Nov. 7.
 The specialties are for the most part below the average seen at this house, though there are two which show up to excellent advantage. Raymond

and Clark, rapid fire conversationalists, get off a number of sprightly local gags which keep the audience in a roar from the time they are on the stage until they retire.

Holyoke Evening Telegram, Feb. 2.
 Raymond and Clark, billed as rapid fire conversationalists, lived up to their title, and the pair exchanged some of the brightest and wittiest repartees heard in the theatre this season.

Springfield (Mass.) Daily News, Jan. 30, 1906.
 The hit of the show was scored by Raymond and Clark in a rapid fire conversational act that kept the audience laughing steadily while they were on the stage. They have a barrel of brand new stuff, all of which is bright and clever, and the few familiar jokes that are put in are merely to give the audience a rest.

Kansas City World, Nov. 27.
 Raymond and Clark, rapid fire conversationalists, sent some healthy shots at the local police and the notorious union depot. This made a hit with the patrons.

Philadelphia Item, Oct. 15.
 Raymond and Clark were very pleasing in a singing and talking act. Their songs are catchy, and their witty sayings and jokes set the audience into roars of laughter who were loath to leave them off the stage.

Variety.
 Telegraphed to same from Buffalo.
 Raymond and Clark are the best in the Ollo. Their act received much favorable comment about town on account of the number of original sayings they have. An original act invariably sets Buffalo talking.
 CHAS. W. GOETZ.

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"Mike Hoggerty's Daughter"
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Amateur Nights

A REQUEST.

We respectfully request artists particularly, and every one generally, when responding to advertisements appearing in *VARIETY* to kindly mention this paper.

Variety has more variety readers than any other publication.

The advertisers in commercial lines do not appreciate this fact through the seemingly impossible success this paper has met with in a short time.

In consequence replies without *VARIETY* specifically mentioned are credited to older mediums.

TWENTY-EIGHT PAGES.

PRICE FIVE CENTS.

VARIETY

VOL. II., NO. 1.

MARCH 17, 1906.

PRICE FIVE CENTS.

VAUDEVILLE

CIRCUS

PARKS

SIME

JEANETTE

ESTELLE WENTWORTH

BURLESQUE

MINSTRELS

FAIRS

CHICOT

JOE WELCH

Edgar Miller N.Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

AUSTIN FYNES IN RIGHT.

The past week has been the answer to those who have been asking what J. Austin Fynes intends to do. The answer is that he is President of the International Amusement and Realty Company and holds the same position in the Nicolet Amusement Company.

The first is incorporated under the New York law with a capital of \$100,000, and the Nicolet is placed at \$50,000, both fully paid.

As regards New York city Mr. Fynes will shortly have the only "Fifth Avenue" theatre in town, for he is to build on the corner of Fifth avenue and 125th street, as has already been announced in Variety. Since Mr. Fynes purchased the site it has developed that on an adjoining corner one of the dry goods magnates will shortly erect a department store that will put other Harlem structures in the shade.

In addition Meyer R. Bimberg has been flitting with the Fynes entourage, looking toward the acquirement of the Yorkville Theatre property, and there are two sites in Brooklyn already offered.

That Mr. Fynes will have one house in Brooklyn is an assured fact; the second is a possibility. One of these houses is on Fulton street, the other is in the Eastern District, and not likely at this time to be connected with the plans.

In Newark Mr. Fynes has a choice of several sites upon which to build. He was in charge of the building of the Proctor house in Newark and familiar with the peculiar building laws existing in that town. The laws are not as exacting as it is generally supposed Jersey justice is, and before long a site will be announced. In any event it will be near the center of the town, sufficiently close to the Proctor house to be in competition. The building will cost about \$300,000 and will be put up by local capital. It will open in November unless there is an unexpected delay.

The Jersey City house will be the first started, for Mr. Fynes will be in possession on April 21 and will offer a show on April 23. He will be well established by the time Poli opens his projected house. Fynes' theatre is the Bijou, which was built in 1898 and has a seating capacity of 1,800. T. W. Dinkins cannot change his house from burlesque until the end of the season, and Poli cannot break ground until long after Fynes has established himself.

There are other houses in contemplation, but at the present time there is no definite prospect, although several out of town houses have been offered Mr. Fynes which have not yet been accepted. It may be said with positiveness that the extension will be toward the northeast, along the lines of Connecticut and Massachusetts rather than toward the west and south at present.

Several other sites are in view, but it may be said with reasonable definiteness that these are the only ones to be immediately worked up.

The Nicolet Company will have a wider scope, for houses will be taken wherever a store may be had in a good locality. It is not intended that stores shall be transient sites. From two to five thousand dollars will be spent on the fronts, and it is intended to make these places a permanent investment.

At one of the houses recently established five thousand persons were catered to in two days, and disinterested persons have

declared that the investment will pay at least 100 per cent. weekly.

As a part of Mr. Fynes' plan a booking agency will be established in the vicinity of the new booking centre at Broadway and Forty-second street. Here there will be established an office where Mr. Fynes will insist upon courtesy to the actors, squareness of dealing and a real business method, which has been lacking in other agencies and booking offices, but which has always been the real factor of Mr. Fynes' success, no matter what his connection.

He will not confine his booking arrangements to his own house, but will offer other managers the courtesies of his establishment, and several now booking through other sources have already begged the privilege of booking through this office.

It will be in charge of a booking representative of recognized standing, and through this all engagements for the circuit will be made.

Mr. Fynes is at present largely interested (to the extent of 100,000 shares) in the Certigue Gold Mining and Dredging Company. From assays or "washouts" made in the presence of a Variety reporter, the property is one of the richest ever assayed, and at the current stock quotations is one of the most valuable assets in Colombia, South America.

Mr. Fynes will give part of his attention to this, and the remainder to his circuit, of which the above is only the starter. Within a few weeks he will have half a dozen houses not already listed.

WHEELS WON'T MERGE.

There was a meeting of the leading spirits of the Eastern and Western burlesque "wheels" at the Bellevue-Stratford Hotel, Philadelphia, Wednesday, when the subject under discussion was the possibility of avoiding the present competition. The meeting brought no definite result and the conference will be renewed at some time in the near future.

On prominent manager said: "The meeting was for the purpose of trying to arrange some plan whereby the present ruinous fights, more particularly in the small towns, might be avoided. There was no proposition made for a merger, but the discussion was held to the possibility of avoiding conflict in places not able to support more than one house as well as in certain of the cities which are fairly overrun with burlesque theatres.

"There was much said but neither side was willing to concede much and while the conference will be renewed shortly, I do not believe that there will be any understanding arrived at; certainly the situation will not adjust itself in time for next season, and it would appear that it is to be a fight to the death."

Many of the managers took advantage of the meeting to attend the McGovern-Nelson fight in the evening.

JULES RUBY LOOKING UP.

Activity marks the features of Jules Ruby nowadays when speaking of the acts, present and prospective, he has in mind.

Some of those he states with a positiveness are Joseph Santley and company, and Ed Rice's "Animated Corn Field." Mr. Rice will have twelve people with an expensive setting. Mr. Santley was star of "From Rags to Riches" for two years.

WILL HOMANS STICK?

The announcement that George Homans will have the Herald Square Theatre after May 1 has had the wise ones guessing ever since the announcement was made. Listen:

The property was originally purchased by Johnson, who was connected with the first line of stage coaches in New York, the entire frontage costing him something like \$40,000 for the block. The corner where the Herald Square now stands was made into an aquarium, being changed to a theatre by Hyde & Behman and John W. Holmes, who subsequently sold out to the Hyde & Behman interest for \$6,500.

In due course the sub-lease passed to Evans & Mann and later to the Shuberts. When the latter were ousted by Klaw & Erlanger they took out the entire furnishings of the house with the exception of the drop curtain.

Klaw & Erlanger, who were sub-lessees under Hyde & Behman, as were the Shuberts, refurbished the house. The lease is up in May. Hyde & Behman, Klaw & Erlanger and Charles Frohman are all said to have refused to renew the lease, which now stands at something like \$50,000 a year. The Shuberts are said to have taken over the lease. From Homans the Klaw & Erlanger people may get \$5,000 for the fixtures. They would require the Shuberts to pay four times that or expend \$20,000 to refit the house.

Query: Is Homans merely acting for the Shuberts? If he is Abe Erlanger thinks he is "wise."

BIG THING FOR MARINELLI.

H. B. Marinelli, the foreign agent, will place the entire new production at the Coliseum in London, when the "French Review" is given there on April 16.

Through an arrangement with Mr. Stoll, the manager of Moss & Stoll, Marinelli will supply everything from the book to the features.

A great deal of dependence is placed upon the "Flying Rocking Girls," a new novelty for the halls, the girls in the act revolving rapidly in rocking chairs without support.

This will be the first experiment of bringing the French reviews into England, and if successful at the Coliseum it is expected that New York will have a chance to look the play over after adaptation has been made.

HENNESSY WITH MORRIS—PERHAPS.

William Morris has made a proposition to D. F. Hennessy, now with the Keith Booking Agency, to leave his present position and join the Morris forces. Mr. Hennessy is considering it.

The attitude of Mrs. Hennessy will have considerable weight in the decision.

It is understood that if Hennessy accepts he will go to Chicago to assist in the management of the proposed new Western branch of Morris' to be opened there in April.

DAVE LEWIS ALONE.

Thoroughly penitent, Dave Lewis, the German comedian, is going to discard his "girl act" and try to succeed in vaudeville alone. Booking to be secured by M. S. Bentham.

MOVING DAY FOR MORRIS.

Thursday was a very busy day for William Morris, and his office staff. During a heavy snowstorm the fixtures from his former offices were moved into the Holland Building at 1440 Broadway, where a great many floral wreaths awaited the coming of the head of the immense booking agency.

Perhaps no floral offering was more appreciated by Mr. Morris than the bouquet of roses sent him by his two young children.

All the prominent managers and agents dropped in to say "Good luck" and Thursday was a holiday for vaudeville.

Pitrot & Girard booked the first act through the new offices.

WILL KEITH BUY THE ORPHEUM?

A rather indefinable report wafted itself up and down Broadway during the week to the effect that B. F. Keith had a definite proposition to submit to the heavier stockholders in the Orpheum Theatre Circuit Company of the West, provided they would not openly announce allegiance to the Keith Booking Agency.

It is nothing more nor less than a proposition to buy the circuit. The probable price is estimated at about two million dollars.

Keith is being driven to desperate straits to secure new houses and retain his prestige. The Orpheum circuit is between several fires, and it had always been the policy of the Western crowd to remain neutral. The point is being reached rapidly when that will no longer be possible. Keith, with the assistance of E. F. Albee, his general manager, has foreseen that condition, and this latest move is planned as an elaborate beginning of a scheme to extend the Keith time over the face of the map.

If Keith purchases the Orpheum circuit he has no fear of Kohl & Castle in Chicago, Anderson in Cincinnati, Tate and Middleton in St. Louis, or Col. Hopkins in the South. Provided Kohl & Castle hold back, a Keith house will be placed in Chicago, giving a short jump from Cleveland.

Another report has it that Keith has secured the Mozart circuit of cheaper houses in Pennsylvania. This is an effort to drive the Sullivan-Considine people to cover. It is hoped by the Keith folk that through the Orpheum houses and those at present controlled, with those which may be added, B. F. Keith will once again be looked up to in vaudeville.

KARNO WINS.

The proceedings brought by Fred Karno of London, through his representative now in America, Alf Reeves, to restrain Charles Frohman from placing Karno's production known as "The Mummie Birds" in a play Mr. Frohman had in mind has been decided in Karno's favor by the Supreme Court in this country.

SLIVERS, PANTOMIMIST.

Frank Oakley (Slivers), the clown, now playing at the Hippodrome, will leave that place as soon as a pantomimic sketch now being written for him is completed. Vaudeville is the future ground Mr. Oakley will cover, if bookings are obtained, which may be an easy matter after the name of the author is announced.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

SUBSCRIPTION RATES.

Annual\$2
Foreign 3
Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address or as per route, as desired.

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ADVERTISING RATES ON APPLICATION.

Vol. II.

No. 1.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

Harry Nash of the musical team of Rhys and Nash died at Burlington, Vt., March 5.

Leona Thurber and her picks have been booked for thirty-eight weeks by M. S. Bentham.

Snitz Moore of the European Sensation Burlesquers intends to go into vaudeville next season.

Burrows and Travis have gone South to fulfill a seven weeks contract over the Interstate circuit.

The record for weekly receipts at the Alhambra was broken last week when Henri De Vries played there.

Mr. Ziegler, of the Doric Theatre in Yonkers, takes time to mention that he never "knocked" anything or anybody.

Fred Hathaway, who lost his partner and wife, has secured Emma Siegel through the efforts of D. F. Hennessy of the Keith office.

George Cohan organized a "23" club at a banquet given by him at the Hotel Astor last Saturday night, about thirty prominent theatrical persons having been invited.



Max Hart, associated with Jack Levy, the vaudeville agent, has been appointed manager of Levy's agency office.

William Courtleigh will shortly add another character to "Under the Third Degree," making eight in all that he will play during the course of the sketch.

Salerno, the juggler, has been booked for the New York Roof this summer, to open not later than June 4. That is the probable date of the roof's opening.

The opera house in Salem, Mass., will be conducted by Cahn and Grant in conjunction with their New England circuit of combination houses. There is no vaudeville theatre for Salem on the horizon at present.

Jeanette Guichard, formerly leading lady with the Jolly Grass Widows, closed her engagement with that organization last Sunday night at the Alcazar Theatre, Brooklyn. Her home is in Chicago, whither she will go.

DeBiere the magician was closed at the Hansa Theatre in Hamburg for refusing to discontinue Horace Goldin's trunk trick. If the American managers would "get the habit" they would elevate themselves in the estimation of many artists who are now suffering from loose principled brother professionals.

Carl C. Fischer, who has about the most comfortable offices for a vaudeville agent in the city, received the other day a lion skin rug which lately enclosed the body of one of Haverman's animals. It looked so good to Mr. Fischer that he removed it from the office to his home.

Harry and Kate Jackson, who have not appeared East in some years, are now on their way, opening April 2 at the Amphion. Mr. Jackson is well known as a stage manager. During his stay around New York he will stage Charles Leonard Fletcher's new sketch, "A Breeze from the West."

Innes and Ryan, playing in St. Louis this week, are booked in the near future for a half dozen engagements in New York. After they have concluded this work they will fulfill contracts for London and South Africa, booked by Sidney Hayman of London.

M. M. Theise's "Wine, Woman and Song" played three performances last Friday in St. Louis. After the regular night performance at the Gayety Theatre Stage Manager Fredericks took the company to the Phoenix Club in an outlying district, where the extra show was given.

Alex Steiner claims the credit for securing Frank Kilhurst the position as manager of the Williams Orpheum. Steiner adds that if he procures another position for D. F. Hennessy Keith will be without a commissioner, but all of that joke does not belong to Steiner.

Capt. George Auger, last summer with the Barnum-Bailey circus, has been playing the Interstate circuit for his first tour of the varieties. He expects to appear in the East in his sketch "Jack the Giant Killer." Auger is well built for the title role, extending eight feet in the air, and weighing 394 pounds. The Captain will have two midgets for show purposes, and says he received the ranking name from King Edward VII.

Pat Rooney canceled himself at Cook's Opera House at Rochester this week, claiming that he had difficulty in locating the type on the program announcing his presence.

Al Reeves' Burlesque Company played the largest Monday matinee of the season thus far at Cleveland this week. Mr. Reeves played to \$20,000, gross, in four weeks at Pittsburg, Cincinnati, New Orleans and St. Louis, stopping over one week in each town. A couple of conventions helped some.

Eddie Clark has issued the latest number of his "Weekly Hash," telling about himself and his "six winning widows," besides other information of more or less relevance. On one point Eddie may congratulate himself—that his press sheet is more thoroughly read than any of its predecessors or imitators. "Gee, it must be grand to be your own exclusive editor."

A. J. Gilligan of Pittsburg journeyed all the way to Grand Rapids, Mich., where he discovered an empty store. It looked so good to the Pennsylvanian that he will convert it into a theatre and allow the people from all over to inspect the inside after it is finished and hear some vaudeville besides for ten cents each, paid in advance.

Wm. L. Lykens, the agent, left a week ago Friday to attend the burial of his grandmother at St. Joseph, Mo. Mr. Lykens was badly broken up over the sad event, having lost both his parents at a too early age to recollect them, and had always looked upon his grandmother as his mother.

Why the Vaudeville Artists of America Should Organize

BY SIME.

Contracts enter largely into the question of organization. At present the burden of this matter is on the managers. With two or three exceptions they have no regard whatsoever for their written signature engaging an artist for a stated period, and contracts in this country today amount to no more than so much waste paper.

No artist expecting future engagements gives any thought to enforcing a written agreement, and if canceled or "switched," even though without his previous knowledge or consent, accepts the condition as inevitable, and while some mental swearing may be indulged in, no further attention is given.

The artists are accused by managers of not having any too great a regard for the papers they sign. The foundation of vaudeville existence for the artists should be built on contracts. In no other line of business are they so carelessly disregarded.

Managers who enter into contracts should be compelled to carry them out. It would eventually lead the managerial end of the business into making no contract where any doubt existed as to its fulfillment, and the artist would know the exact condition of his affairs, present and future, covering the period contracted for.

An act nowadays may be given time for an extended period. If a new act some further expense may be gone to by reason of that, but if the manager deems it advisable for any reason to cancel, he does so, and is indifferent whether his signature is still outstanding.

With a proper organization this could be remedied, not especially by law or threats, but by having the name of any manager failing to carry out a written agreement, and who refused to arbitrate the matter, posted in the lodge rooms or publicly announced, with some provision made for a penalty to be enforced in that event, either by the organization, its members as a whole or the injured artist.

A proper and equitable form of agreement could be drawn up, affording some protection to the artists, and being equitable could not be objected to by a fair minded manager.

The present contracts amount to so much data or memoranda of where the artist is expected to appear. No artist cares to bring suit on any ground, for he would stand alone. With an organization behind him he would have the moral if not the legal support of numbers, and might have the legal also if steps were taken to cover that point.

A provision might be made for penalizing any member of the organization who broke or attempted to nullify a contract without justifiable cause. This would give the managers confidence that their bills would appear complete on the appointed day unless for some unavoidable reason.

An organization of vaudeville artists would protect them from one another. "Copy acts" holding a membership should be required to explain if complaint was

laid before the lodge by the originators. Actors would be more discreet in the matter of purloining what cost some one else the labor of his mind or his money.

A proper organization including the artists without regard to relative rank, either in standing among the other professionals or in amount of weekly salary, would leave so few outside who could use other acts in any form that this might prove to be the solution of the annoyance through fear of theft which follows any new idea produced in vaudeville.

With a solid organization the artists would be elevated in their own opinion and in that of others. They would meet in conclave and discuss their mutual interests. It would be educative as well as protective. Provision for sickness, death and old age could be provided. Only recently Manny Beane was committed to the workhouse, she being ineligible to enter the Actors' Home because of the age limit set for such entrance.

Vaudeville artists are sufficiently numerous and their services bring remunerative enough returns to provide for themselves in the event of any unforeseen contingency arising, without depending upon any order controlled by any other persons than vaudevillians.

There is a great deal of doubt expressed as to the practicability of the artists in America organizing. They are travelling constantly, few in comparison to the total being together at any one time.

Were the artists thoroughly in accord on the question of organization this difficulty might be easily overcome.

The same argument against organization has been set up previous to the combining of performers in other countries, where flourishing artists' societies now prevail.

England and Germany have successfully done this. In Germany the headquarters of the International Artists' Lodge is in Berlin. This organization was brought about under adverse circumstances and the initial meeting was attempted in the face of apparently impossible obstacles.

A few artists met, however, and formed the nucleus of an organization which has developed into one of immense power in its home country and those immediately adjoining, while a branch has been installed in London, where two English societies for music hall artists were already in existence.

In the next issue the principles, aims, objects and attainments of the I. A. L. will be set forth. Taking that society as an example, with its experience, it is the most probable pattern for the American artists to follow.

A FEMALE PROTEAN ARTIST.

On Monday, at Young's Pier, Atlantic City, will be produced what is said to be the first protean act in vaudeville where the characters are taken by a woman.

There will be seven in all, and Charlotte Parry will impersonate them.

NICKEL VAUDEVILLE.

Vaudeville on the instalment plan at fifteen minutes for five cents is the natural outcome of the Penny Arcade. Several such places have been opened recently along the main thoroughfares, one of them being in East Fourteenth street just across from Tammany Hall.

It is a converted store, having lately been occupied by a museum of anatomy, which fact provides them with a more pretentious front than most of such places, since it is not the policy to lay out much money for frontages.

There is a box office between the entrance and exit, the top of which serves as a platform for the lantern operator. At the far end are a screen and a piano. Between the two are 122 seats, which makes the capacity \$6.10, not including a limited amount of standing room. The bill the other afternoon consisted of two short films, a chase picture, one verse of a song sung by a man provided by the publisher. (who also provided the slides for its illustration with his name in large letters), three more films and the announcement that the bill would change every half week.

Several managers who went in out of curiosity figure that the idea would pay from \$100 to \$200 weekly clear profit.

LOUIS ROBIE RECOVERING.

St. Louis, March 16.

Although at one time considered beyond reach of medical aid, Louis Robie, the burlesque manager, is recovering at the Hotel Rozier here, and will, it is expected, be able to attend to business within a month. Meanwhile his son Joseph is in charge of affairs.

KILHURST ESCAPES.

Frank Kilhurst, treasurer of the Keith Booking Agency, nee The Vaudeville Managers' Association, left that concern last Saturday and immediately attached himself to Percy Williams' staff as business manager of the Orpheum. John J. Maloney, his predecessor, becomes assistant business manager of the Williams enterprises.

A growing dissatisfaction with affairs culminated last Thursday when Mr. Kilhurst had an interview with Mr. Williams, as a result of which his resignation was tendered on Friday and accepted by Mr. Albee on Saturday on his return from the West. He assumed his new position on the following day, which is "going some."

Mr. Kilhurst properly spells his name Kilholz, accepting the more familiar spelling at the suggestion of the late Louis Behman because of the difficulty his associates had in pronouncing the same. He will resume the old spelling. He was a member of the Hyde & Behman forces for years as house and road manager, and took the position with the old association at Mr. Behman's request.

ZANCIGS TO DANCE.

Before leaving for an extended tour of the West the Zancigs are going to have a farewell party at their handsome apartments at 45 West Thirtieth street on Saturday, March 31. It is to be a barn dance and all the guests are requested to appear in rural costume.

The stage crew at the New York Theatre are now wearing what were once white uniforms.

ALHAMBRA.

A certain colored brother named Johnson not long since won passing notice with a negro sketch called "The Evolution of the Negro." Now this colored brother was said to have been the original Johnson of Cole and Johnson, and the sketch announced itself as "real coon." At the Alhambra this week Cole and Johnson are on the bill. They play real coon, too. But instead of being the traditional sort of Southern negro they play the Northern kind, the Pullman porter kind that wears yellow spats and smokes Turkish cigarettes. It shows just as accurate a type of negro as the cotton-picking variety, but white audiences may perhaps find the criticism that it's too polite. The palpable desire of the pair to be accepted as polite dress coat entertainers is about the only fault to be found with the sketch. Both men sing well, one of them dances well and the other plays the piano with considerable skill. The time is not yet come, however, when the African can compete with the white division of the profession as serious entertainers.

Of the many Southern war playlets that of Mr. and Mrs. Gardner Crane is one of the best. There are no jarring roughnesses in it and it contains no cheap appeal to vaudeville patriotism as many acts of the sort do. Mrs. Crane makes a charming Southern girl and handles her comedy with considerable delicacy. The scene of her conversation with the Yankee officer while she wears the brother's Confederate uniform is perhaps developed at too great length, but the story is well and strongly told and the climax is satisfactory.

"The Awakening of the Toys" is a delightful offering by DeWitt, Burns and Torrance which takes its interest more from the dressing and construction than from the actual substance of the turn. Ground tumbling which is simple but novel and remarkably catching is the base of the sketch. Frank DeWitt and Charles Burns are the principals in this. Miss Madge Torrance just looks pretty in white and does a rather inferior dance.

The Empire City Quartet hold their act almost without change since they first came together in vaudeville. They have demonstrated for all time and all quartets the wisdom of putting the soft pedal on knock-about comedy and making their act one of real musical worth.

Charles E. Evans seemed to hit a responsive strain in Harlem audiences with the swift moving complications of "It's Up to You, William." The sketch is pretty frankly farcical but contains a fairly high percentage of laughs.

"Minnie From Minnesota," the offering of Mr. and Mrs. Allison, is entirely innocent of any semblance of construction, having apparently been made up in rehearsal of Mrs. Allison's eccentric makeup as a Swedish girl, a dash of broad burlesque and a certain amount of casual rehearsal. It contains plenty of comedy of its sort, however, and won a fair amount of laughter.

Among the others were the McGraths in spectacular but unmusical banjo juggling; Melville and Stetson in songs and burlesque impersonations, of which that of Maggie Cline was the best, and the Glinseretti Troupe of European acrobats.

Jean Schwartz, the composer, came back to town last Sunday, his bride arriving the next day.

SULLIVAN-CONSIDINE RETAINS LYRIC.

Cleveland, March 16.
Verification of the report that the Lyric Theatre in this city will shortly be on the market can not be obtained. The Sullivan-Considine combination controls the present lease, and raised the prices of admission on March 5, the business warranting that being done. It is improbable that they will lose the house.

"LEARNED ENTERTAINERS."

For the opening of the Herald Square Theatre George Homans announces that he has obtained the services of the Tschinn Mah troupe of nine Chinese conjurers who have been playing the Continent and England of late. They are said to be far superior to Ching Ling Foo. The title is the Chinese equivalent of "learned entertainers" and several of the troupe are said to be much above the coolies who usually form these troupes. It will be recalled that Ching Ling Foo was a high caste Chinaman, though his comedian was a coolie. There are three comedians with the new troupe.

NEW ORPHEUM STAGE MANAGER.

John D. Hall, for some time stage manager of the Amphion Theatre, has accepted a similar position with the Orpheum and is now in charge of that stage.

WHO?

It is said that during the recent Proctor shakeups there was one resident manager who sustained a material cut in his salary. You are allowed five guesses since there are five resident managers.

HAD A BITE.

Sam Watson and his farmyard are features at Hyde & Behman's this week. One of the features of the act is a small donkey trained to nip his master's clothes. The "moke" apparently felt the need of rehearsal Wednesday afternoon, and Watson not being about he nipped the calf of the small darky boy with Burke and LaRue. He was coaxed to let go and the boy's leg was cauterized. It did not interfere with his dancing at the evening performance but the mule looked pale.

WILSON'S NEW OPERA.

Francis Wilson, the comic opera comedian, has written the book for a comic opera which will be presented in town this summer under the management of Charles Frohman. It will be named "Little Sally Waters." Mr. Wilson will not appear in it.

Will D. Cobb has been commissioned to write the lyrics and Henry Frantzen will compose the music.

GUERRERO TO RETURN.

The Spanish dancer and pantomimist, Rosario Guerrero, will be brought back to the United States for next season by M. S. Bentham. The Castilian woman will have a new pantomime, with twelve girls and Philip Dufande, who appeared with her when last she played here.

Six of the girls will give a real Spanish dance, while the others will assist in the pantomime. Mlle. Guerrero is now at Boulogne, France.

LAVINIA SHANNON ONCE MORE.

Cincinnati, March 16.
The late leading lady of the Forepaugh stock company, Lavinia Shannon, will appear at the Columbia Theatre here for the first time in a sketch called "The Matinee Girl," on March 25. Miss Shannon, it will be remembered, dropped into vaudeville for a few minutes once before.

N. Y. ROOF STILL DOUBTFUL.

It is not finally settled who will have the management of the New York Theatre Roof for the coming summer. Although William A. Brady has been supposed to have secured the lease, contracts for vaudeville artists to appear there have been contracted for in the name of Louis F. Werba.

Whether Mr. Werba is empowered to contract for the New York Theatre Roof or the Aerial Gardens atop the New Amsterdam Theatre is not publicly stated, but Mr. Werba is proceeding with his bookings for the several roofs in a manner to indicate that the final lease for the New York Theatre this summer has not as yet

ARCHIE ELLIS ILL.

Archie Ellis, manager of the Star Theatre in Brooklyn, has been confined to his home with a cold contracted at his brother's funeral two weeks ago. His illness is not serious. Nick Norton, of Hyde & Behman's Adams street house, has been keeping an eye on the Star meanwhile.

RADHA QUILTS.

The dancing act known as Radha will not play next week for Proctor, the dancer, Miss Ruth Denney, having had an engagement for a pink tea, and Mr. Proctor declining to release the young woman for that afternoon.

The act has had a precarious existence. It played the Twenty-third Street Theatre for three consecutive weeks, the last of which the name did not appear on the program. It is understood the second week was paid for by half the original salary, and for the third week the management of the dancer received nothing.

While playing Twenty-third Street the first engagement about twenty-five "cap-

STEP UP AND PAY.

The new Commissioner of Licenses has forwarded notice to all theatrical agents that the fee and bond must be deposited with him by May 1, next, if they wish to continue business. The license fee is \$25 yearly. The bond required is \$1,000.

EVANS IN "THERE AND BACK."

M. S. Bentham is going to remove Charles E. Evans from the vaudeville spotlight, placing him in the legitimate again with "There and Back," a piece in which Mr. Evans has already starred, and a condensed version of which he is now using in the varieties.

CLINT WILSON WITH THE SHUBERTS.

Clinton Wilson, the agent, closed contracts with the Shuberts to take charge of the latter's houses in Brooklyn and Newark on Sundays, when vaudeville entertainments under the guise of "concerts" will be given. The opening day for both houses will be March 25. There may be a change in plans before that date, but Mr. Wilson will not be affected.

SHOULD BE A THRILLER.

Through Charles Bornhaupt, the foreign agent, The Great Albas, as he is termed, will arrive here in time to play summer engagements by sliding down a high wire on his head without any support whatsoever.

If the performance bears out Mr. Bornhaupt's description there will be considerable talk in the suburbs.

THIRTY-THREE WITH ROBINSON.

Doc Waddell is the historian of the John Robinson shows last season and his route book, "Looking backward thirty-three weeks with a circus," is one of those volumes that will be treasured by the performer's grandchildren. It is a pretentious volume of more than 150 pages and tells the complete story of the last Robinson tour in addition to offering other readable matter.

STERN UP AGAINST IT.

Before Judge Leventritt in the Supreme Court Thursday Shep Edmunds sued J. W. Stern & Co. for an accounting on the song "You Can't Fool All of the People All the Time."

Stern was willing to admit a sale of 2,400 copies, but Edmunds, through his attorney, William Grossman, refused to accept these figures, and a commission will be appointed to determine, by the books and otherwise, what the actual sales were.

The defendants put in a counter claim of breach of contract but this was dismissed and the case will stand as decided. There will be others who will be glad to see the Stern accounts.

ENTIRELY NEW FOR ROLAND WEST.

In the midst of the many protean sketches and acts now given and to be presented to vaudeville Roland West arises from the shadow of an Emmett Corrigan sketch to announce that he will appear in a protean dramatic production under the management of Myers & Keller, enlisting seven characters, all of which he will portray.



WAIT!!

been finally disposed of, all reports to the contrary notwithstanding.

Rumor has it that Mr. Werba and possible Mr. Mark Luescher will have an interest in the New York this season.

RED HOT IN THE WEST.

The latest theatre in the West to be acquired by the William Morris office for booking purposes is the Lafayette in Detroit, under the management of Doc Campbell.

The theatre will be turned over for vaudeville and will be booked by William Morris.

This seems in direct retaliation for the B. F. Keith booking agency securing the Valentine Theatre in Toledo against H. H. Lamkin's Arcade in that city and indicates to what extreme the present struggle in the West for supremacy among the vaudeville managers and agents will be carried.

HIATT'S NEW ACT.

Dan Hiatt is developing a new offering termed a musical extravaganza, entitled "Out of the Dragon's Mouth," with eight people, at an estimated cost of \$1,500. Jules Ruby may handle the bookings.

pers" were carried. They would rush up to the doorman, asking "What time does Radha appear?"

The doorman reported the many inquiries, and the Proctor management thought it had a "find" until the ticket taker marked the resemblance of the inquirers.

ARTHUR FIGGIS VISITING HERE.

Arthur Figgis, who was manager of the Moss & Stoll Empire Theatre in Dublin for seven years, is in New York. He may permanently locate here.

IS LEO FEIST IN THIS?

There is going to be a chain of "Family" theatres opened in Pennsylvania soon by Sam Meyers, who is a brother-in-law of Leo Feist, the music publisher.

The first to open will be at Easton on Monday. More will follow according to Mr. Meyers, but he does not say where or when.

"THE VARIETY GIRLS."

A "girl act" carrying ten young females will have its first showing to-morrow at the Yorkville Theatre under the direction of Myers & Keller. It will be called "The Variety Girls."

Fred Walton & Co.
"Cissie's Dream."
Twenty-third Street.

Easily the best capture for vaudeville of the present season is Fred Walton, late of the "Babes and the Baron" company, who presented for the first time here the music hall pantomime the greater part of which was used in the play in which he last appeared. Cissie is a youngster who has crept out of bed to play with her toys after the nurse has left. She is discovered by that young woman, who promptly pops her back into bed and sings a lullaby in a voice that would put even a prize fighter to sleep. There is a dark change to an enlarged setting of the toy cupboard. The toy grocery has become a real affair and the toys are replaced by humans. Of course the toy soldier is the central figure of a number of sensational episodes which terminate in a due! which so frightens the child that she cries out in alarm and is reassured only after the nurse had lifted her up from her bed to show the toys still in the cupboard. Mr. Walton's pantomime bits include his first entrance in the deceased spectacle, the hat scene, the medal scene and other bits, including a dance which shows him to be a most graceful performer. With the interest centered in his work the various bits are shown to better advantage and for twenty-seven minutes he held the audience absolutely. He is a rarely good pantomimist and the clearness of his work exempts it from the usual prejudice existing here against dumb acting. To make a bull, Mr. Walton may be said to speak in silence. He had able assistance from Hattie Burdell, William Phinney and Louis Christy as dolls, and Clara Mesereau and Harriette Jenkins as the real folk. All the scenery and properties were new and are carried for the act. Mr. Walton was forced to respond to several calls that came from the audience and not alone from his friends. *Chicot.*

Junie McCree & Co.
"The Man from Denver."
Fifty-eighth Street.

Mr. McCree is back in vaudeville with a sketch and a cast listing three names besides his own. No author is given, but the sketch was well liked at Proctor's Fifty-eighth Street house, where the slang of McCree is too "real" for the audience, which prefers the broad sort of the Leslie and Dailey brand. Harriet Ross and Zella Frank play an adventuress and maid respectively, while John P. Wade takes capital care of the victimized lover part. Mr. McCree gives an enjoyable performance, the lines are bright, while the story is tersely told and easily understandable. *Sime.*

May Boley.
"The Village Cut-Ups."
Imperial.

Miss Boley is giving much the same act in vaudeville as constituted the burden of her labor in "The Maid and the Mummy." She gave the "Village Cut-Ups" number one Sunday night at the New York Theatre during the run of the play, and that decided her vaudeville career. Surrounded by six girls and two men, Miss Boley has virtually a "girl act." The "Cut-Ups" establish her as a vaudeville favorite, and it is Miss Boley's individual efforts that obtain the applause, although the girls are

NEW ACTS OF THE WEEK

well made up for the country bumpkin parts. The chorus of the opening song is repeated on the very slightest pretext, that becoming necessary to lengthen out the act, while during the change of costume made by the women James H. Harrington does "Music and Pantomime" for about three minutes. It is about three minutes too long, but as something is required Mr. Harrington has been selected. The aid of a bellows to enable the playing of a trombone may be considered positive proof of Harrington's originality. The act is prettily costumed, with fair looking girls inside the dresses. Another opening number allowing every one more scope could be added without fear of any harmful results. *Sime.*

Frank Lynne.
Monologue.
Twenty-third Street.

Said to be one of England's foremost writers of music hall stuff, Mr. Lynne scarcely convinced the man from Missouri. He made his appearance in a green suit and began an harangue to the effect that the American actor in England had small trouble in entertaining his audiences, contrary to the general belief that American humor was too subtle for the English. He hoped that he would have an equally pleasant report to make to his countrymen on the American appreciation of English humor. Having thus made his kind applause arrangement, Mr. Lynne proceeded to sing some songs with limitless "patter" in between, most of which was of American origin made very English by the rewriter. His one real laugh came with a very broad line on a delicate subject. For the rest the most that may be said is that he worked very hard to score an effect. His first song was a relation of the queer questions a small boy is capable of asking. His others were equally ancient in idea. He had nothing to offer that was not intolerably old. *Chicot.*

Timothy J. Cronin.
"Sheridan's Ride to Winchester."
Hurtig & Seamon's.

Mr. Cronin is not the Tim Cronin of some renown, but according to the program was a member of the late Augustin Daly Company. It is also said that he was a member of the vaudeville team of Scanlon and Cronin some years ago. A protean sketch by James Conner Roach is the cause of Mr. Cronin's appearance at Hurtig & Seamon's this week, he as saying six characters, a nurse being played in a silent and unobtrusive manner by a young woman who is given no credit nor does she deserve any. Cronin is not entitled to any praise for his performance excepting that which accrues to any person making a sincere effort. But in the parlance of the profession Cronin is "in wrong." *Sime.*

"The Crickets."
Girl Act.
Hurtig & Seamon's.

Carrying eleven persons, of which two are female principals and one an unannounced male, the act makes a bid for approval through introducing the girls dressed up to represent crickets, with

Florence Saunders as the leader. There is a Geisha number, and a drill in white uniforms by the girls completes the entertainment. During the changes two solos are sung, one by Miss Saunders, a quite pretty girl with a fair soprano voice, and the other by the man, who has all the earmarks of an amateur. The light effects are poorly taken care of, and the only effective part of the performance is the Japanese dressing, with a melodious selection. The girls have knapsacks with batteries in the drill, and the names of famous Americans are spelled out in the marches while the likenesses are thrown upon a screen. It is a "holdup" for applause of the very broadest nature, the finale being spelled out as "Our Teddy," but it fails to score. The girls are not given sufficient opportunity for liveliness, and the electrical effects are partly spoiled through the stage not being darkened. The special drops are not expensive or showy; neither are the white cotton tights worn in the finale. The act is under the management of George R. Wilson. Encores were taken without the approval of the audience, and the act escaped a veritable frost by a narrow margin. *Sime.*

Miller-Browning Co.
"Caught."
Pastor's.

Three persons appear in a rather lugubrious dramatic sketch telling the story of a young man turned burglar through force of circumstances. He is caught by the servant girl in a house he has intended to rob and the girl proves to be his sweetheart. She has a policeman visiting her who breaks in upon the pair and discovers the burglar to be his brother, a fact the girl has sought to keep from him. There are plentiful promises of penitence and the policeman lets him off to marry the girl to provide the necessary happy ending. The story is not well told and the acting average is low. The policeman is ponderous in style and his eyes are so heavily made up that his appearance is ludicrous. He should play his part with a lighter touch. The girl is too hysterical in her methods at times when hysteria is not called for, and the burglarious youngster is too sullen to win the sympathy of the audience. *Chicot.*

Hathaway and Siegel.
Dancers.
Pastor's.

New only in the sense that Emma Siegel replaces the errant half of Hathaway and Walton, the new combination shows two grave faults. Miss Siegel is permitted to sing and also to tell stories that her grandmother's grandmother told her grandmother and her grandmother told her. Now she is trying to get square by telling the audience, unless she has been checked already. The story of the angels that bit the innocent child was put in camphor long ago. Miss Siegel has too much the appearance of a club performer. With smart dressing and her teeth firmly fastened together she would get through, for she dances fairly and looks well.

Hathaway does enough dancing for two and pulls the act up to a point that will probably save his dates. *Chicot.*

Four Carrolls.
Risley Act.
New York Theatre.

One of the former members of the Todd-Judge family is the head of the act, which resembles the other closely in the work and exactly in the finale. Two young boys are employed, one dressed in a comical style, but he is neither a comedian nor gives any evidence that he ever will be. Evening dress is worn, and the rosin on the soles of the shoes show plainly the impact on the black clothes of the boys. Those in front not understanding the cause naturally think the man's shoes are dusty. Neat white suits or tights would be in better taste. Regulation risley tricks are given, with a single turn from the soles landing again in an upright position as the best. *Sime.*

Adams and Mack.
Magic.
New York Theatre.

Adams and Mack in magic, burlesque and otherwise, appeared at the New York Theatre last Sunday evening for the first time together in town. One attempts mystifying tricks and illusions straight, while the other is supposed by his make-up to have been intended for a comedian. The sleight-of-hand is very poorly executed, the only really good trick, of palming cards, being smothered by the poor comedy of the comedian used in connection. The one disappearing illusion (Horace Goldin's) is so plainly evident to the audience that the climax of the comedian appearing in the back of the house after having left the cabinet behind the wing is guessed at before the trick fairly gets started. Goldin's goldfish is another in use and the finale is a silly burlesque of this. The act is far from even fair, and more deftness must be acquired; also some comedy which deserves the name. *Sime.*

Laura Bennett & Co.
Comedy Sketch.
Novelty.

The sketch is plainly written around Miss Bennett's ability as a blackface comedian. In so far as she is concerned it goes well and scores reasonably, but there enters a villain in the person of Arthur E. Sprague, a grasping landlord, who immediately and conclusively queers the sketch. He plays the part of the landlord in exactly the spirit and methods that might be properly expected of a blood-drinking demon at the Third Avenue Theatre in one of Theodore Kremer's worst.

He performs more scowls, growls deeper in his throat, and makes his eyes glitter more wickedly in driving the struggling young painter (Miss Rose Marston) from her expensive apartments than if he were cutting the throat of the chee-ild in the third act of a wild and woolly melodrama. Miss Bennett works in a song and a negro dance that go nicely and, with a little brushing up in the act and the suppression of the too villainous villain, the sketch can be made a fairly acceptable one for the houses of the Novelty class. *Coke.*

OUT OF TOWN

Christy.
Juggling.
Gayety, St. Louis.

A really thrilling thriller in the way of a comedy juggling act was presented at the Gayety this week by Christy, "the tramp juggler," who formerly was in a team act under the title of Christy and Willis. Christy tossed about such objects as an umbrella, silk hat, a lighted cigar, and rubber balls, showing dexterity and agility. While he is performing he keeps up a line of conversation that amuses the audience. In this he could easily make good as a monologist of the "two-a-day" sort. No act seen here this season scored as big. He is engaged to play out the balance of the season with the Knickerbockers Burlesque Company, after which he will seek laurels in straight vaudeville.

Joe Pazen.

Dean Edsall & Co.
"Dad's Boy."
Poli's, Hartford.

A pleasing playlet by Arthur Forbes and Miss Dean Edsall had its initial performance here this week. It is a pretty little Irish sketch with a dainty love story cleverly presented, with touches of humor and pathos here and there. Miss Edsall takes the part of a boy dressed in knickerbockers in a very pleasing manner. The sketch closed with a very clever fencing scene, which was staged by Fred Gilbert Blakeslee.

William H. Rhodes.

Francis Owens, Minnie Hoffman and Co.
"The Benediction."
Waterbury, Conn.

Using the theme of a wife's duty to her husband, no matter what the circumstance, Mr. Owens has built a rather dainty sketch in his act called "The Benediction." The story is that of an old man, a war veteran, who is disliked by his son-in-law because of his alleged drinking and swearing before the children of the man. He is ordered from the house and finds shelter in the homes of the children of the neighborhood, to whom he has been kind. The character work of Mr. Owens as the old soldier is splendid, for with the possible exception of being a bit too spy for an aged man, he renders his lines with good effect. The work of Minnie Hoffman as Mrs. Strong, his daughter, and Henry Duggan as Joe Manley is also good, as is the work of Joseph Stanhope in the role of the disagreeable husband and father.

The act is one which will appeal to the refined and educated audiences and is a bright spot of relief in the days of slapsticks and horseplay. It will make good.

Arthur H. McKechnie.

KEITH LOST THE EMPIRE.

When B. F. Keith made his last trip West accompanied by his chief of staff, E. F. Albee, the general supposition was that he would have the Empire Theatre in Cleveland added to his list of bookings before his return.

But through Keith's disinclination to guarantee anything causing a money outlay, the management of the Empire Theatre in Cleveland refused to view the situation through the Keith magnifying glasses, and one more cheap house has been lost to the Keith circuit for that reason.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

New York, March 11, 1906.

Editor Variety.

Sir:—For some time past your paper has been giving the Hippodrome, its management and stockholders several gratuitous notices.

I take it that you want to be fair and state the facts as they exist. Thompson & Dundy are looking for all the publicity they possibly get and we are glad to see our names in print every day.

Two of your statements are so far from facts that I have decided to call your attention to the same. First, Mr. James A. Stillman is not a stockholder in the Hippodrome Company (nor in any other enterprise in which Thompson & Dundy are interested). Neither Mr. Thompson nor myself has the pleasure of acquaintance of Mr. Stillman—nor do we know him by sight. Neither have we ever had any backing of any description from him—or from any institution in which he is supposed to be interested.

The other statement—that the salaries of the chorus at the Hippodrome have been reduced from \$18 to \$12 per week—is entirely without foundation and not based on facts of any description. Not one member of the Hippodrome chorus now receives (or ever has received) less than \$18 per week, and there is no intention on the part of the management to make their salaries any less.

E. S. Dundy.

New York, March 12, 1906.

Editor Variety.

Sir:—In your issue of Variety of March 10 you announce from London that Earl's Court will close after this year; this information is, I believe, premature, inasmuch as I am in receipt of a letter from the chairman of the above institution requesting me to go to London for a personal interview in the matter of taking my brother-in-law's (Imre Kiralfy) place and arrange for a colossal show next year. Further, to said invitation of chairman I cabled I would immediately sail for London after my present Havana (Cuba) opera season is closed; that will be on or about April 1.

Edmond Gerson.

Editor Variety.

Sir:—Will you kindly state in your next issue the fact that the team of Cunningham and Coveney did not play the Family Theatre, New York city, week of March 5, owing to the fact that we did not send our billing and were canceled? Therefore the notice about said team in your issue of March 10 is about parties who are working under our names. We have just closed with Hyde's Blue Ribbon company.

Cunningham and Coveney.

Buffalo, March 7, 1906.

Editor Variety.

Sir:—I wish to inform you of our mishap while playing here at Shea's Theatre this week.

On Monday as we were doing our turn on the stage some one unlocked our trunk and took our two vests with contents. Mr.

Rice lost a gold watch and chain and ten dollars.

Mr. Elmer was the heavy loser; his vest held a diamond stud, a ring and collar button, gold watch and chain and his Elk's charm. His pocketbook contained forty-five dollars besides some valuable papers. He estimates his loss at over \$800.

We merely inform you of this so you may publish it and other artists can be on the lookout in other theatres where there is no back door tender, for on Monday everybody can come on the stage and nowadays so many artists carry dressers and helpers that the stage manager on the opening day is not acquainted with them and a stranger can easily get in and hide.

They say there was a colored fellow on the stage who claimed to be Lew Hawkins' dresser and he was noticed looking around the dressing rooms, but he was not seen after the show started on Monday.

Rice and Elmer.

Buffalo, March 8, 1906.

Editor Variety.

Sir:—Since I have been in vaudeville I have been more or less annoyed by people in connection with the various theatres asking where I got my walking song; also saying that the song belonged to Miss Augusta Glose. On one occasion Miss Glose remarked I had an awful nerve in using her song. To put a stop to all this petty talk I want to say that this song was written for me four years ago by Mrs. Andros Hawley, Boston's well known soprano and composer, who at that time wrote all my songs. At this time I was a semi-professional and used the song with my Glee Club in summer shows at the fashionable resorts such as Narragansett Pier, Newport and Bar Harbor. After using the song for some time I sang it to Blanche Ring, who was so pleased with its possibilities that she used it in the "Blonde in Black," and it was afterward used by Fay Templeton in the "Runaways." At present the song rights belong to no one in particular and I do not claim the sole right to its use, although the song was originally written for me. The song has many verses and each artist who has used same has had different verses. The song is not the selling kind, merely a song of action, therefore I hope you will not think I am plugging the game to boost sales.

Julian Eltinge.

Editor Variety.

Sir:—Would like to call the attention of resident managers through your columns to an unspeakable nuisance to which vaudeville performers are subjected by members of orchestras who do not hesitate to mutilate with scurrilous opinions and obscene pictures arrangements placed in their hands, displaying a sense of depravity one would scarcely expect to find outside of a lunatic asylum. If music be indeed the noblest calling these bootjacks who by dint of practice have learned to pipe one little instrument have small sense of harmony, which is the highest symbol of law and order and the only wonder is they manage

to be kept in bounds by the baton, for surely with such degenerate minds a straitjacket would be more effective.

If managers were as solicitous about other people's property as their own, they would post notices over every musician's stand, as they do in the dressing rooms for performers, prohibiting the writing of personal comments on actors, all of which are utterly out of place and a disgrace to the profession.

Hoping you will give space for the above and thanking you in advance,

A Continuous Sufferer.

HATHAWAY AND WALTON SEPARATED.

Fred Hathaway, a vaudeville dancer, who with his wife composed the team of Hathaway and Walton, mourns the loss of his former half, \$900 in cash, and some diamonds.

Fay Hathaway is one of the vaudeville beauties and her husband was devoted to her. Wednesday morning she handed her husband a telegram signed with the name of a booking agent making a specialty of summer parks, asking him to call and arrange time for next summer.

Hathaway hurried up to the agent's office to be informed that no such telegram had been sent. He did not attach much importance to that fact, supposing it to be a joke put up by one of his friends. He went back to the house, but not finding his wife there supposed that she had gone to Brooklyn, where they were playing at Keeney's Theatre, and hurried after her.

At the theatre he found that she had been there but had gone away with her stage wardrobe. She had left a note for him enclosing twenty dollars and saying that she had decided to leave him but that she did not like to leave him without money and hoped that he would be able to get along on that until he obtained more work.

He hurried back to 207 East Fourteenth street, where they had been stopping, and made a hurried search of the rooms. The money bag was still there but it was stuffed with paper, and diamonds to the value of \$1,000 were also gone.

The mystery was not solved until Hathaway received a letter from Mrs. George Woodward saying that her husband, also a variety artist, had left her stranded at 207 Indiana street, Chicago, and had gone to New York for the purpose of eloping with Mrs. Hathaway. Woodward left a letter saying that he had gone to Europe and hoped that his wife would soon find a new partner.

STILL ANOTHER GIRL ACT.

Grace Fields, who attracted considerable attention during the run of "It Happened in Nordland," will appear in vaudeville in a regulation "girl act" at the Doric Theatre in Yonkers on March 26 through the efforts of Pitrol & Girard.

EMPIRE CITY QUARTET LANDED.

A. H. Woods, the melodramatic producer, signed the Empire City Quartet for four years commencing with the season of '08-'09, on Thursday last. Vaudeville is expected to mourn meanwhile.

The Eastern Wheel's new Gayety Theatre at Youngstown, Ohio, is said to have proven a success.

Shows of the Week

By Sime

KEITH'S.

McMahon's Minstrel Maids and Watermelon Girls were the big card. To one not familiar with the act the absence of some of the original young women, who have been replaced by others, is not noticeable. One of the new end girls is a material improvement on her predecessor.

Tim McMahon and Edythe Chappelle in their sidewalk conversation made the hit of the bill. McMahon speaks naturally, and delivers stories of the same brand. He has some talk about marriage and the consequences, and the house was reluctant to allow them to leave.

Howard and North in "Happy Days" fared well, the pathetic finale being liked, and Macy and Hall in "A Timely Awakening" displayed Miss Hall to better advantage than Mr. Macy, who lacks sincerity and overlooks opportunities.

Caprice, Lynn and Fay are three girls with songs and dances. Each has a solo, but they give no evidence of being competent until the finale, when a few good steps are shown. The smallest young woman sings with a brogue. It has been acquired, otherwise it would have been real Hibernian. There are changes, and the girls please in a small way when together, but in the solo work each takes a distinct fall.

The Americus Comedy Four have a megaphone through which some comedy is handled, but there are three advertised comedians. Little attention is given to the singing. The bass has a fair voice.

Gorman and West have nothing new in their sketch, except a song or two, and Fred P. Russell, a blackface monologist, told some jokes; also singing. He was on early enough to discourage any one, but the lack of interest shown by him affected the reception he might have received. If the indifference has been adopted as a style it should be dropped.

The Smiths on the trapeze work quickly and well, having a couple of "thrillers" and was really too good an acrobatic turn to be placed so early.

The Martin Brothers on the xylophones created no furore, but might have received an encore had they played the reserved selection third instead of taking the chance.

Adams and Mack, the Crane Brothers and the Sisters Herzog were also there.

FIFTY-EIGHTH STREET.

William Courtleigh in "Under the Third Degree" is keeping the box office at the Fifty-eighth Street house busy this week. The former role of Kate Warner, the wife, has been entirely eliminated, giving a better finale, and several new lines have been added. Mr. Courtleigh is giving a finished conception of his various characters, and the audience attests full appreciation.

Junie McCree and company (under New Acts) had the second position while Carlisle's dogs and ponies were well received. There is an "educated" pony named Tom through which Carlisle succeeds in mystifying the house to some extent in mental calculations by the animal. To the uninitiated, the mathematical problems solved by the small horse appear miraculous, the trainer seemingly standing motionless.

Hawthorne and Burt in their sidewalk

talk and dances did well enough, the "loose" end of the dancing gaining a strong encore, and the Herald Square Quartet received their share of laughs through the comedy, the arrangement of the act remaining the same previously seen.

The acrobatic feats of the Four Bards were thoroughly appreciated here, two of the tricks receiving tumultuous applause. The quartet do everything with ease and grace, robbing themselves of much recognition through the lack of display made. No "faking" is attempted, but it would be better to have more showiness, as an average audience does not appreciate the high grade work these boys are giving unless a fuss is made about it.

Murphy and Nichols in "From Zaza to Uncle Tom" are laughed at with the same frequency that follows their production wherever it is presented. The comedy touches in the sketch are of the kind that may not be overlooked, and at Fifty-eighth Street that is what suits the patrons. They have not been trained to delve deeply for humor, and when it is passed out to them after the style of a three sheet the laughter is so much the heartier.

The Eight Vassar Girls have their strongest hold in the electric finale with Armstrong's spectacular ballet. It seems a long wait to hear the girls play several frayed out melodies until the finish is reached, but a pretty stage picture is the reward.

May Leon had an educated rooster and a dog, while the motion pictures consumed some time pictorially describing "The Life of a Newsboy."

IMPERIAL.

The placement of the numbers on the program Monday night at the Imperial displayed a crude knowledge on the part of the responsible one of how to arrange a vaudeville bill.

Nick Long and Idalene Cotton were number three, while Chris Smith and the Johnsons, an ordinary colored act, followed as number four. Kitty Traney closed the first half of the evening's entertainment, and May Boley, appearing around town for the first time (see New Acts) opened after the wait was over.

Matthews and Ashley, playing in "one" appeared next to the last on the bill, while Louise Brehany with the opening and closing numbers were the only numbers properly placed.

Long and Cotton pleased the Brooklynites. They liked Miss Cotton, and said so, but more emphatically in her impersonation of Mrs. Fiske than her questionable imitation of a French music hall singer. Miss Cotton's talents do not run particularly to short skirts and fleshings, with low cut bodice and a picture hat. Something more dignified is expected.

Kitty Traney gave the diversified animal and juggling exhibition she has been appearing in, and received applause, not for the excellence of what she did but for the manner in which it was done.

Matthews and Ashley are still borne up with a parody, which remains the same as does the rest of what they offer in "A Smash-up in Chinatown."

Louise Brehany, a peculiar soprano, had a colored boy in the balcony as an assistant in the chorus of one song. The boy

has a sweet voice, and won three encores for the white end of the act. The first selection Miss Brehany sings is pitched so high as to result in an imitation of a steam calliope. The "Sweetest Story Ever Told" is sandwiched in. Miss Brehany is expressive while vocalizing, but before and between she carries a look of utter contempt spread over her countenance.

The Silverton-Oliver trio on the tight wire have duplicates of two of the best tricks performed by the Two Meers, especially the "double step." There is a boy dressed as a girl. He neither looks nor acts the part and there is no plausible reason for the attempted deception.

The colored folks before mentioned replaced the Gleasons and Houlihan. There is no dancing, and when the trio sings the absence of colored people's usual strong point is regretted. A young man endeavoring to establish himself as a comedian appeals as funny to a few, but the only agreeable feature is the ragtime piano playing.

Delmore and Lee on the revolving ladder closed a show of eight numbers at 10:30.

HURTIG & SEAMON'S.

It does seem plausible that Hurtig & Seamon are attempting to improve the quality of the bills presented at the Music Hall. On paper this week the program held out promise. Timothy J. Cronin and "The Crickets" will be found under New Acts, while of the remainder the Zancigs were the interesting feature, and will be retained here for another week. The couple have discontinued the book reading, but the solution of the cues for the "thought transference" is still inexplicable.

Louis Wesley in the final half of the bill received considerable applause, although he had appeared in this house before when supporting Mrs. Annie Yeamans in practically the same offering excepting the first musical number.

Mallory Brothers, Brooks and Halliday, the colored musical quartet, have a new song, which with the assistance of a "prop" bullfrog received the undisguised approval of the audience. It is a first rate number, and should be employed to better advantage for the finale than the present finish on the brasses. The two features should be transposed.

A detail worthy of note in this act is that neither the Misses Brooks nor Halliday make up, and their features have a normal appearance, more pleasant to view than the many other colored women who believe they add an attractiveness by besmearing their faces with paint or powder, as the case may be.

St. John and Le Fevre open the show with "A little of everything." The "little" is Miss St. John's imitations, particularly that of the tough girl. The team fail to please in a large measure through Le Fevre neglecting to dance with vim or style.

Barney Fagan and Henrietta Byron call some songs, dances and changes a "Protean Burletta." Miss Byron has several changes for the finale, and an attached electrical display. The insulated wires are plainly noticeable on the outside of her costumes when the lights go up, but she should be given more time on the stage in each. The act is liked, for there are

sufficient of the older generation who never tire of seeing Barney Fagan dance.

Hugh Stanton and Florence Modena give "For Reform." It was received as though presented for the first time. Stanton is still giving a good performance of the husband, but Miss Modena either can not or will not correct the inflections in her voice which ruin her enunciation.

THE CIRCLE.

The introduction for Weber & Rush's Bon-Tons is called "Americans in Spain" and no one is held responsible on the program for it, nor could any one rightfully be. It has been carefully picked and selected from what seemed most desirable with the result of giving about the most tiresome opening number of any show which has played the house this season.

There is one little chap who saves it from being called utter rot. He is Joe Watson, a Hebrew comedian, with ideas of his own. Watson is the only comedian in the company. He has a sweet soprano voice and appears in the olio, scoring a much larger hit with his parodies than Ben Welch did some two weeks ago. The reason is plainly apparent. Mr. Watson has some good parodies. If he wrote them himself he deserves so much more credit. One on "Good-night, Beloved, Good-night" is cleverly written, and pleases because it revives a melody popularly known but not still dinned into your ears continually by every singer in vaudeville.

In the afterpiece he appears as a boy, and this is where Toma Hanlon first attracts notice. She appears in tights in the opening, having several songs to sing throughout, but with a thin voice and a very flat top note she glides along until the character of the girl "kid" in the finish.

Harry Keeler is a big comedian in point of size, but he is not big in his ideas. In the beginning his favorite expression for a time is "son-of-a-gun" but as this grows too tame, he says "son-of-a-biscuit" and is not over nice in saying that. This would do very well for a disreputable dive, but in a burlesque theatre having the patronage of many women and young girls at the matinee common sense should be displayed.

There is a chorus of ten girls, six being Berg's Merry Girls in a turn by themselves in the olio, during which they sing and dance. Each one is a contortionist, and the final acrobatic work of their act is well worth seeing.

Janette Woods with an inconsequential speaking part in both pieces seems to have fallen into the present company by mistake, and Jessie Sharp with Clara Martinez sports tights, doing little else. Minnie Searls is prominent, also appearing with Chris Whelan in a conversation. Whelan is not destined for greatness as a "Dutch" comedian. Any other part attempted would fit more gracefully. Laredo and Blake in acrobatics have some good comedy work by the clown, who keeps away from the James Rice work, and the other boy is a good contortionist.

Sol Fields wrote the last piece, "Miss Bell's Ladies' Seminary." After Weber & Rush put in a few necessary chorus girls they should send an extra check to Mr. Fields for keeping the organization out this season.

Shows of the Week - - - By Chicot

COLONIAL.

Dropping their old contention that they were the band of one of the Scottish regiments stationed in Canada, the Kilties now offer themselves merely as a band. They form the feature at the Colonial this week with an elaborate program too formidable in appearance to have a proper effect upon the audience. It seems to be of such length that encores are not demanded, though the director, Albert Cook, has a happy faculty of devising trick effects for his encores. The Clan Johnstone troupe do dancing and piping and there is an a capella chorus by the choir. It makes an interesting number and the standard of the band is higher than that of a few seasons ago. Edmund Day in his own play of "The Sheriff" is disappointing. He has special scenery to show the Arizona way station in which the scene is laid, and kills this by permitting his support, Miss Winston, to wear a dress better suited to an afternoon tea than a shack station. She is supposed to be the telegraph operator and to run the lunch room (not of the Harvey sort) yet she wears an expensive gown and a silk underskirt. Moreover, she abandons the station without waiting for a relief or even notifying the train dispatcher that she contemplates absence. George Fisher is as bad as Miss Winston in the matter of acting and their combined badness kills the effect of Mr. Day's work. The story is interesting, if improbable, and Mr. Day for the sake of his own fair name should employ a competent support. The Globe of Death is a feature sufficiently thrilling to satisfy the most exacting, the loop being looped within the sphere at a dozen different angles. Melville Ellis had a piano monologue that was one of the real hits of the bill and kept his word when he promised a new act. He should be seen around more frequently, for his act possesses real merit and appeal. George Fuller Golden had a fair percentage of new talk to brighten his opening monologue and scored with his own protean drama—a clever travesty on De Vries and Roberts. Rice and Prevost were the same old hit they always are and Chalk Saunders with a clean cut cartoon specialty pleased. He is the one sketcher who does not try to look like an artist and this helps some. Mayme Remington made a hit with her picks and the Milani trio made good music. They would do better to make use of costumes not so exaggerated. It spoils the effect. The Vitagraph has a "chase" film with some new effects. New effects are needed because chase ideas are staling.

ORPHEUM.

Rigo's invalid finger is now convalescent and he is playing the violin when he remembers to. Mr. Rigo in makeup painfully resembles Hodges, of Hodges and Launchmere, also in makeup. Need more be said of the fatal beauty that coaxed the Chimay down the primrose path? As a performer he could get a violin desk in any orchestra in town, but as a leader he displays lamentable taste in the matter of selections. Instead of the Hungarian improvisations that make for merit, he interprets some selections of the hackneyed sort and he stumbles around the stage at the end of his act with singular lack of grace. Some persons applaud because

they think it to be the thing, but most of the respectable Brooklynites look and wonder, and wondering, are content. Vesta Victoria had to go to Brooklyn to come into her own. Here she is a real hit, the audience clamoring for her after her fourth song. She has personality, and now that her voice is in trim she is going strong. She is somewhat given to coarseness of gesture, a fault not inherent but the product of the English halls. The Millman Trio follow her and make up for her refusal to take an encore. The youngster in the troupe is the brightest performer on the wire in the business. It is not her tricks but her style that wins the house, but she has them well in hand before the act has run five minutes. Charles Leonard Fletcher is talking sketch for next season. If he is wise he will keep to his present work, for it is an act that has a real draught. In spite of its intensity and the success it makes, he would do well to change "At the Telephone." It is not his best work and it piles horror on horror with the scene from "Drink"—an imitation of the same actor—following. The latter is by far the better and for the other something else should be had: a new imitation and a new name. It is easily the best act Fletcher has presented. Emma Carus has made vast strides in her singing. In place of a freak contralto she now possesses a well schooled mezzo which she displays to excellent advantage. She has learned the value of repose and except when she indulges in the old finger snapping (always her worst mannerism) she is a revelation to those who remember five years back. Now she is entitled to rank with the best of them both in selection of songs and singing. It is a welcome thing that she has escaped the slump that threatened her a couple of years ago, following her season at the New York Theatre. Berzac caused the usual roars of laughter with his troupe of tumblers used in conjunction with his trained mule, and S. Miller Kent in "Just Dorothy" appealed to all floors. Walter C. Kelly was refreshing with good stories and De Veau drew some pictures, including the coaster in the snow scene. Frank and Jen Latona have some bad comedy. Mrs. Latona is a clever pianist technically but lacks interpretive skill, while he plays the Miserere. That's the up to date sort of musician he is.

HYDE & BEHMAN'S.

Henri French is the chief attraction at Hyde & Behman's this week. It is almost a vaudeville reappearance, for Mr. French has been working with a repertoire show of late and is unfamiliar in vaudeville. He offers an act that is too much of a hodge-podge to possess strong appeal in any particular. He does a little of his old cycle work, makes a rag picture, does Goldin's first cage trick and imitates Franz Liszt and Creature as leaders. He would do very much better to go back to his cycle work or else develop his act along a single line and specialize in that. At present his work is too disjointed. Fred Hallen and Molly Fuller are repeating here in "A Morning Dip," which appears to have been improved somewhat, though it will never become a hit. They would do better to return to

the old repertoire until something new offers. Mr. Hallen acceptably reproduces some of the old time dances and Miss Fuller has a recitation that amuses. The rest is poor dialogue and it does not appear to be susceptible of improvement. Elmer Tenley is liked over here and has cut his act a trifle so that he does not tire. His talk runs mostly to race track and street car episodes and lacks variety. Sam Watson with his barnyard pets shows some of the most cheerful canines to be imagined. They work apparently because they like to and not because they know they have to. If Watson would cut out the policeman and about nine-tenths of his heavy English comedy the act would be even better than it is. At present the training makes the hit in spite of the comedy. Grace Leonard waved the dear old flag and drew down the applause that was coming to it. She should chop that song as well as the Hitchcock offering and go in for songs better suited to her style. She has a style and needs to fit it. Burke and La Rue went back to the old "Silver Moon" act and made a hit on the lower half of the bill while Avery and Hart were not so well liked. It is a pity that Williams and Walker do not write some more stuff so that they might be enabled to get a new act. They are getting stale in the Blackville Strutters specialty and work without enthusiasm. The straight man, in particular, and Jules Kusell had a bad sketch poorly played, and Keeler's Japs did some ordinary barrel kicking and a perch act.

PASTOR'S.

Lawrence and Harrington are the headliners at Pastor's this week. That they have the boys shouting goes without saying, for they have been prime favorites here for years. It is a pity that in forming up a new act they did not get further away from the old business and songs, for had they done so there would be a wider field of booking for them. Trumbull and Barnes have a singing specialty. The best thing to be said of the act is that they wear silk stockings. They sing with but poor success and introduce some unintentionally funny steps. They do not tell jokes, which helps some. Diamond and Smith have motion pictures for some of their songs. Most of the motion affairs are old: witness the 69th regiment returning from the Spanish-American war and similar films. Others show that they are taken for the song in hand, both from the fact that slides and films agree and because of the timing of the action. The best of these is "Everybody Works, etc." which is almost exact. Herr Saona shows what he thinks some famous men should look like. He thinks Carnegie looks more like Dowie than he does, but he gets away with the audience. Irene Lee works well in boy's clothes. She needs to have her voice cultivated to eliminate an uncertain vibrato that occasionally mars her performance, as she needs to get rid of a perceptible fear of the audience. Acker and Gilday offer a talking act with singing on the side. The comedian gives promise of developing, but the straight man (Acker, by the indication of his watch charm) is too heavy and stilted. He suggests that he has been a stock actor at

some time. Cunningham and Smith have a disjointed sketch in which the man does some weird tumbling. He wears no pads and yet does the hat somersault and other work that is hard on the spine, even when pads are employed. He is such a good rough tumbler that it is a pity he does not pay more attention to his comedy both in manner and makeup. Less exaggeration in both would benefit his style very considerably. Miss Smith does little more than feed lines, but does that well enough. The act needs smarter dialogue before it can command a good salary. Guy's Parlor Minstrels is a faint copy of Mitchell and Marron with bone solos as a feature. It is very weak. The Two Pucks, Reeves and Quinn, the Jacks, the Brennans and Hathaway and Siegel and the Miller-Browning Co. are also included. The two last named are to be found in New Acts.

TWENTY-THIRD STREET.

Fred Walton was the star of a capital bill at the Twenty-third Street house this week. Frank Lynne, an English performer, made his American debut. There was a capital comedy bill with real names and important acts, quite the most important offering that has been shown at the theatre for some time. The money that was spent for Walton did not rob the rest of the program of its merit, and Mr. Walton will do Mr. Proctor greater good than half a dozen acts of the Lillian Russell type. One of the best of the laughmakers was Wilfred Clarke and his company. They were doing "What Will Happen Next?", first shown at the Amphion a couple of months ago. Since then the action has been built up until it stands the best sketch Clarke has yet given us, and he has four or five good ones to his credit. Above all things he appreciates the value of action and he does not waste thirty seconds in getting down to the real business in hand. Leslie and Dailey scored with their slang sketch and the Picchiani troupe did good work on the mat. Stuart Barnes had some new songs and some old talk. The audience did not resent the talk but laughed at it as heartily as though they had not heard it first some three or four years ago. The songs are newer. The Five Romanos are blamed on the Hippodrome, which is not fair to the "Hip." They have elephants at the Sixth avenue place, but the large member of the quartet is not one of these. The youngster is the real feature of the act, and a big one. Hoey and Lee had some old ideas in new parodies. It would be better for them did they have new ideas as well. There was a time when their work was crisp. Now they give new versions to old jokes such as the story of the Scotchman who, being given his choice, elected to be hanged on a gooseberry bush. Just fancy! The Three Deltons offer some wholly unnecessary comedy in an acrobatic and hand standing turn of merit, and Gilroy, Haynes and Montgomery sing and dance in a way the audience appears to like. There was an extra turn in Arthur Weld, who led for Mr. Walton. He stood on a soap box at least three feet above the stage level and seemed to think that he was helping him along. Mr. Walton should fire him and hire a dwarf leader.

THE AMATEURS AT MINER'S BOWERY THEATRE—THEIR ORIGINAL HOME

The Youthful Aspirants and Possible Future Professionals as Sketched by Leo Carrillo while in Competition for the Cash Prizes and Plaudits of the Audience

Woe betide the person who has ever set foot on the Island of Manhattan and disclaims knowledge of Miner's Bowery Theatre, "the house which made burlesque famous" and "the original home of the amateurs."

He or she will be told to "go to." The present generation have the impression that Miner's Bowery was giving two performances a day before New York was settled.

Whether that be so is foreign to the subject in hand. "Amateurs" is the burden of this article, and they may be found at this theatre on any Friday night in the raw and natural state.

There will never be a dispute as to the

you must shriek with laughter unless utterly devoid of the least sense of humor.

Every person in the audience is a critic,



and Tom Miner, the son of the late Henry Clay Miner, the founder of the Miner theatres, is the most discerning critic of all.

Tom assumed charge of the proceedings

WILLIE SULLIVAN
GOT THE "HOOK"



in person at the Bowery a week ago last night, and nonchalantly leaned against the proscenium arch while directing the course

of procedure to be followed with the fifteen numbers on the program.

It was Mr. Miner who gave a sugges-



tion to the beginner, or remarked "that will be about all for you," and when "the hook" had to put in its appearance Mr. Miner was particularly solicitous that no mistake be made.



A full supply of comedy effects is kept constantly on hand. No amateur need fear that he will be neglected if his efforts to win one of the cash prizes offered by the

management for the three turns selected by the audience as the successful ones do not meet with approval.

Immediately after the close of the regu-



lar entertainment of the evening Mr. Miner announces the number of applicants



for a hearing, and the house settles back into the seats, with an anticipatory grin on every face. The rest the pictures show.

Since.

HOW KEITH LOST LOWELL.

Lowell is no longer a spot on the Keith map, through Fay Brothers & Hosford, the owners of the Lowell Opera House, which Keith booked for a time, tiring of having to make up a deficiency of from \$300 to \$500 every Saturday.

Their contract with the Keith Booking Agency called for \$100 a week to the latter for placing the bills there. Hosford, of the firm, is wealthy through the bit-

ters of the same name, but as a business man could not see the policy of doling out large chunks of ready cash for the privilege of remaining on the Keith route sheet.

When Cahn & Grant, the legitimate theatrical managers, having a large and the only New England circuit, threatened a new theatre for the Massachusetts town, Messrs. Fay Bros. & Hosford asked "Why?", grasping the opportunity to rid

themselves of an elephant and preventing possible opposition.

The difficulty was to smooth out the Keith contract, which has until May 1 next to run. Julius Cahn called in his counsel, George M. Leventritt of Leventritt & Brennan. Mr. Leventritt asked Mr. Hosford, "How much are you paying Keith a week?" "One hundred dollars," replied Mr. Hosford. "How much are you losing weekly?" again inquired Leventritt,

"Three hundred to five hundred," answered Hosford. "Very well, then," remarked the lawyer, "continue to pay Keith the \$100 agreed upon and do as you will about the theatre."

The Three Meteors, the foreign flying aerial act in the "Yankee Raiders" at the Auditorium at Chicago, will play the Hippodrome here upon the close of the Western engagement.

BENNETT INCORPORATED.

The Bennett's Theatrical Enterprises is the name of the new company which has formed in London, Ontario, Canada, which is now being incorporated for two hundred and fifty thousand dollars with an unlimited amount of capital to back it.

New up-to-date vaudeville theatres will be erected in Hamilton, Ottawa and Montreal. Options on sites have already been procured and work will commence as soon as possible. A new theatre will also be erected in London which will be a ground floor house with all modern improvements.

The company is composed of some of Canada's leading capitalists, who represent millions of dollars, including J. C. Duffield, the millionaire gas magnate; T. H. Smallman, a railroad financier; Major T. Beattie, a retired capitalist; Mr. C. W. Bennett, proprietor and manager of Bennett's Vaudeville, who has made such a success in London, and Mr. John Pringle, manager of the Bank of Toronto, one of the most successful men in Ontario.

The company is as follows: J. C. Duffield, president; Mr. C. W. Bennett, vice-president and general manager; Mr. John Pringle, treasurer.

The board of directors is: Mr. J. C. Duffield, Mr. T. H. Smallman, Major T. Beattie, Mr. C. W. Bennett, Mr. John Pringle.

A BIG VENTURE.

St. Louis, March 16.

Something of a sensation was created this week when it became known that local business men have taken steps toward forming a stock company to build in St. Louis an immense summer park to rival any of its kind in the country.

It will be a second World's Fair in amusement features, and \$500,000 has already been subscribed. It is estimated that the project as outlined will require much more.

It is also the intention of the company to invade South America, that being considered a prospective lucrative field for summer amusements.

The company will duly incorporate during the month, and the St. Louis park will be in readiness to throw the gates open at the commencement of the '07 season.

A BURLESQUE WEEKLY.

The "Empire Theatre Weekly News" is the title of a weekly paper published in Denver as a press sheet for the Empire Theatre there, offering traveling burlesque shows as the attractions.

Barney Gerard, the manager of Miner's Bohemians, had an interesting article recently on "How to write a play." Mr. Gerard gave a humorous recital of his early endeavors in that direction.

BAKERSFIELD COMING IN.

Messrs. Harell and Gotehett, managers of the Union Theatre in Bakersfield, Cal., have received the plans for a new vaudeville theatre to be erected by them in the same town at a cost of about \$25,000. That's a lot of money in Bakersfield. The house will be booked by Wm. Weston of San Francisco.

The Hotel Lange in St. Louis, under the new management of Gus Worm, had its opening last Tuesday. Nearly all the artists in that city at the time attended.

AMPHION.

The bill at the Amphion gives the impression of being somewhat below standard this week, probably because it starts off badly. Joseph Hart and Carrie DeMar in "The Other Fellow" is the biggest number on the bill as to type space and estimated salary, but in point of interest has little the advantage of James B. Donovan and Miss Rena Arnold.

Thomas and Payne start the bill. They are a couple of negroes who belong in the cheaper houses. The only thing that tended to make the turn possible was the fact that the man of the team was frankly and good naturally a negro. He has the spontaneous good nature of his race, sang coon songs as only the straight-away jap-a-lac can and danced well. The woman belonged to the more pretentious sort and her clothes showed the effects of being hurriedly unpacked from a trunk.

This over, the bill was better. Howard and Howard followed. Their act has possibilities, but needs to be brightened up and smartened in many particulars. The comedy member does his Joe Welch impersonation well enough to suggest that with earnest study he could make it better. As it is his feature misses by a very narrow margin. The straight partner wears an English walking suit of proper cut and thereby fills his part in the contract. Very little else is required of him that could not as well be done by a phonograph.

James B. Donovan is gifted with a truly Irish brand of humor. For vaudeville purposes his semi-monologue with a feeder in the seat of the orchestra leader's chair comes close to being a tenstrike. If Donovan didn't write the lines himself they were written by another Irishman, for they have the right ring about them. He was placed late on the bill, separated by only one act from the motion pictures, but the audience caught the spirit of his fun-making. Miss Arnold is of only passing importance in the act, but does what little is demanded of her gracefully.

Jennie Yeamans has strung a bunch of songs along a slender thread of burlesque impersonations of amateur theatrical aspirants. Her voice is pleasing in quality and her personality is wholesome. She filled in fifteen minutes or so very acceptably.

Edwin Keough's "A Vaudeville Surprise" has a number of rough places in it. The time allowances for a change of costume both before and after the change for the scene from "Ingomar" are badly filled in by monologues of the worst sort, particularly the latter. Helen Nelson's talk after the change is little short of imbecile.

The Musical Avollos look well as to the two women, but the process of beating "music" out of hickory blocks is rather a limited field of endeavor.

The Wilton Brothers closed the bill before the pictures. The burlesque performer of the two is funny in places.

D. J. Robinson and J. D. Pilmore, both of Lansing, Mich., will open a vaudeville theatre to be named the Bijou, in Saginaw, in the same State shortly.

Sylvia Nahlo, the engaging young woman formerly connected with the Marinelli office in New York city, has joined the office staff of Clifford C. Fischer, "The Agents' Agent."

NOVELTY.

Joe Welch heads the Novelty bill this week. By the same token, Joe Welch stands the acid test. Never heard of the acid test? Well, it's this: When a single performer of high class ability can enter a house of the rougher sort and score there, he has stood the acid test. Ordinarily Hebrew comedians are in the last degree impossible, depending for their laughter on the rawest sort of burlesque and ugly caricature. Welch, however, draws his Jew from life. He is the impersonation of a pure Ghetto type of the low caste Hebrew.

Greene and Werner with their "Babes in the Jungle" sketch held second interest on the program. Musically and scenically the sketch is exceptionally well arranged and it received the appreciation it deserved. Both the woman and the man of the pair work conscientiously and hard. The woman is shapely and sings acceptably and the man sings coon songs as well as any paleface that comes to my mind. He rather overdoes the business of the savage in the second part of the sketch, however. It was well received in the Novelty, but in a house that catered to more cultivated audiences it might tire. In dressing and musical arrangement the act ranks with the best of its sort in vaudeville.

Daly and Devere start the bill. They belong to the burlesque comedy school and while their work makes its appeal largely to the gallery, it is funny also to the lower part of the house. The act is as old almost as vaudeville and has stood the test of time.

Mazn and Mazett have not abated one jot of their act. It is funny in a novel way, the comedy of the pair depending on the tired utterances and actions of the tramp.

Holcombe, Curtis and Webb are using their old sketch, "A Winter Session." As a high class offering it lacks a good deal of coming up to the headline requirements, but the comedy work of Curtis as a yokel and the singing of Margaret Webb saves the piece from extinction.

Nettie Vesta, who was formerly Dorothy in "The Wizard of Oz," is here also. Her act closely follows that of Anna Laughlin, both as to costume and setting. Miss Vesta appears in short skirts and sings four songs. She is rather more petite than Miss Laughlin, although no taller, and has a voice of considerable merit.

Ziska and King call themselves burlesque comedy magicians. The accent is strong on the "burlesque." As magicians the pair are rated pretty low, but the burlesque is at times very funny. The straight member does some sleight of hand work very skillfully, but all his tricks are of the oldest kind and have been done to death.

Laura Bennett and company appeared for the first time here in a new sketch called "From Way Down South." The act is reviewed in the New Acts department.

Virginia Earl, carrying eight people, caught the Twentieth Century Limited on the New York Central last Sunday to enable the act to open in time at the International Theatre in Chicago Monday. The fare on that luxurious speeding palace is thirty dollars a person when the big Western town is the destination.

M. S. Bentham, the agent, has arranged to bring over Mlle. Aubin Leonel from Paris for the entertainment of vaudeville audiences next season.

LONDON.

John Grieves never calls his girls a chorus; he refers to them affectionately as his "bunch." The "bunch" is at the London this week along with a few comedians and the other trimmings of a burlesque show called the Parisian Belles. The "bunch" is the biggest part of the outfit because Grieves seems to have a squab factory somewhere and knows where to get young and good looking girls when the rest of the managers lament. Grieves also has the habit of carrying a couple of chaperons playfully designated as "mothers" and these, too, are not lacking. Still, the average is remarkably good and did they have good costumes they would be a star hit. Some of the dresses are almost filthy and all but one set are shabby. It is a pity, for otherwise the chorus would be a startler. In one of the big acts they are so poorly dressed that they look ugly. This is a march of the Amazon type with some once white costumes trimmed with the bunting that Grieves probably used to drape the Bijou with at the last inauguration in Washington. He has some good work in the olio, notably the Heuman Cycle troupe. The man has a poor idea of comedy of action and his work in this regard tires. He shows up better with his wheel comedy, exhibiting a lot of freak unicycles that gain laughs. There is enough good trick work to make a full act but they pad out with some poor tricks that cut the average down. The windup is unique in that there is a race between the two women on a tandem and the man on a single wheel and when he comes in first at the end of the race he is applauded. It is generally supposed that the woman must win. La Belle Marie does a wire act in which she disrobes on the wire and then performs some very ordinary tricks. She seems to be one of Grieves' finds, for she has a mobile face and a good singing and speaking voice with some idea of acting. She is not as clever as Flora Parker—who is one of Grieves' discoveries—but she is good. Sutton and Sutton have an acrobatic and contortion act in which the man shows himself to be a ponderous comedian while the girl accomplishes some clever postures. Burns and Morris, the latter Ed Morris of Sam T. Jack fame, have remarkable memories. They use work others have been trying to forget for the past ten years. Morris is good in the burlesque but not in this. There is a singing act not listed on the program and the drill act already referred to. The olio winds up with motion pictures, the chase subject being the same as is shown at the Colonial this week. The burlesques are hodgepodes of no particular merit and redeemed only through the use of the chorus, which is kept busy here. It is the sort of show that the boys like, as is attested by the well filled matinee houses. *Chicot.*

M. S. Bentham has purchased a summer home at Lake Ronkonkoma, L. I. The place has a barn, and Mr. Bentham is now sentling for a horse which can take him home when he is unable to pronounce the name.

Machnow, the Russian giant said to be nine feet two inches tall, is expected to be the summer sensation when he appears upon Hammerstein's Roof.

SUMMER PARKS

St. Louis, March 16.

St. Louis at present is the storm center of park managers and promoters. There are meetings galore of directors interested in the companies that will during the coming season undertake to get the shekels from outdoor amusements. All sorts of rumors are rife.

Foremost in the field are the Hopkins Amusement Company, Interstate Company and Delmar Garden Company. At a meeting of the directors last Saturday, held in the Interstate Company's office, nearly a hundred propositions on parks were made, but all business was deferred for ten days.

Colonel Hopkins has Forest Park Highlands, St. Louis, which opens April 22, Forest Park, Kansas City, Mo., Fontaine Ferry Park, Louisville, Ky., and East End Park, Memphis, Tenn. All will have early openings.

John C. Jannopoulos will handle the reins at Delmar Garden, Mannion's Park will be managed by Patrick Mannion, West End Heights by Louis Obert, Suburban by Louis Oppenheimer, Hashagen's by Fred Hashagen, Leimp's Park by Henry Walrapp; Edgemond and Riverside Park have not as yet been whipped into shape.

A radical change in system has been brought about by an agreement between all the managers to charge admission at the gates. Formerly admission was only charged to various attractions within the enclosures. High class vaudeville, of course, will predominate in the way of attractions. Colonel Hopkins has engaged the Mexican Artillery Band for the St. Louis opening.

The Western Vaudeville Managers' Association will do the booking for all the parks except Mannion's, which will be taken care of by Edward Shayne.

Joe Pazen.

From Montreal comes news that that city will have an unexpected addition to its summer amusement resorts from an altogether unlooked for direction. Riverside Park, which was opened about two years ago by L. Tromblay, is going to be extensively and expensively improved. Mr. Tromblay, by reason of the success made of the original park, has organized a stock company to be known as the Riverside Park Amusement Company, with a capitalization of \$250,000, all of which will be expended upon the park direct. A Galveston Flood, Live Fox Chase, House of Trouble, Roller Coasters and the better known park features will be duly installed. The Live Fox Chase is expected to excite genuine interest, and it undoubtedly will in a country where that form of amusement is customarily followed when a light snow is on the ground. Riverside formerly gave a good class of vaudeville, and that feature will be retained, with a higher grade of acts hereafter to be offered. The hotel is to be enlarged, but the management has not as yet decided whether the vaudeville performance shall be in the open air or under cover. Particular attention will be given to the lighting, the electrical effects being destined as the chief attraction. The officers of the company are L. Tromblay, president, O. Mailloux, park manager, and Al E. Read, amusement manager. Mr. Read held a similar position before the reorgani-

nization. The opening is scheduled for May 20.

Work is progressing rapidly on the Wonderland Park at Revere Beach (Boston). Nearly all of the larger buildings are completed except the finishing decorations. One of the principal features at the new park will be the Japanese village. All the work is in charge of the Japanese Construction Company, of which F. U. Shichi is manager. The workmen are real Japs, imported especially for this work. The village will contain shops, Japanese warriors, fencing, sword dancing, jiu-jitsu exhibitions, geisha girls and other like attractions.

The new park at Schenectady, N. Y., will be named Luna. The Lloyd-Walsh Amusement Company, a corporation incorporated under the New York State laws, will direct operations. The capital interested is from Pittsburg, Pa., and this may be an offshoot of the Ingersoll circuit, the similarity in city and name making that likely. The park will contain 12 acres with a frontage of 400 feet on the Mohawk River. It is one of the most natural spots in northern New York. The opening will occur on Decoration Day. About \$75,000 will have been invested by that time. J. O. Walsh is the manager.

At Springfield, Ill., the Illinois Zoo and Amusement Company announce the opening of their new park Decoration Day, May 30. An 1,800 foot velvet coaster will be installed immediately and other novel features added. Overtures have been made to Smith and Burton, managers of the Gaiety, to conduct the vaudeville. Mildred Park will be enlarged and a change of management made. Iles Bros., who have heretofore conducted it, have relinquished their interests and Fred T. Whipp, former treasurer of the Chatterton, will manage it. George W. Chatterton will book the vaudeville.

The Roseville Amusement Company has been formed to build a summer park and town about two miles southwest of Sharon, Pa. Sharon and Pittsburg money back the operations. The town will be known as Roseville. An artificial lake, scenic railway, dancing pavilion and other kindred amusements will be installed. The capital stock of the company is \$75,000 fully paid in, with none on the market.

The parks at Kansas City, Mo., are quite busy now, the workmen being engaged in getting the resorts ready for the coming season. Forest Park will again be under the direction of Lloyd Brown, who managed it during '02 and '03. Will Winch of the Orpheum Theatre will handle the press matter. Michael G. Meim will manage Electric Park, offering vaudeville and bands. Fairmount Park will have Ben Rosenthal as its chief executive.

Frank Melville, of Melville & Shultzeiser, will book for the following parks this summer, contracts for several others having also been closed:

New Brunswick, N. J., Riverside Park; Paterson, N. J., Fairland Park; Albany, N. Y., Electric Park; Buffalo, N. Y., Athletic Park; Ithaca, N. Y., Renwick Park; Utica, N. Y., Summit Park; Altoona, Pa., Lakemont Park; Beaver Falls,

Pa., Junction Park; Butler, Pa., Alameda Park; Erie, Pa., Waldameer Park; Greensburg, Pa., Oakford Park; Harrisburg, Pa., Paxtang Park; Johnstown, Pa., Luna Park; Pittsburg, Pa., Oakwood Park; Southern Park, Calhoun Park; Toronto, Can., Monroe Park.

Claude Hagen, who as announced in Variety last week will place a "Tour in an Airship" on the spot formerly occupied by the "Bumps" at Dreamland, Coney Island, desires the statement corrected that the Boyce people have any connection with either the venture or the Independent Amusement Company, of which Mr. Hagen is president, that company controlling the pleasure giving device solely.

There is a controversy under way between H. Janopolous and the other owners of the Delmar Gardens in St. Louis, which may delay the proposed opening. Janopolous wanted full control, but the price offered by him did not suit the others. He was given until March 1 to readjust his figures. Upon failure to do so his partners made other arrangements causing the delay.

The directors of Paragon Park near Boston have decided to waive the "Fire and Flames" exhibition, for this season anyway. Geo. A. Dodge, the leading spirit in the board, called upon Elmer S. Dundy at Luna Park for advice and general information. Mr. Dundy informed the Paragon Park man that the cost of running the fire show at the Coney Island resort was \$3,300 weekly. Mr. Dodge immediately sent out for gas stoves to bring his feet back to their normal condition. There is no hope for the rest of his fellow directors.

It is considered likely that West End Park at New Orleans will be controlled by the traction company in that city this summer. C. E. Bray, the booking manager for the Orpheum circuit, will place the attractions.

The Wenona Beach Park will open June 1 at Bay City, Mich. The park contains the largest casino in the state. W. L. Richards is the manager.

Electric Park in Albany will have only vaudeville as usual.

Toward the spring when the water evaporates so that Lagoon Island around Albany may again be discovered, work will commence and the park placed in shape.

A stock company has been organized by Isaac Stevenson of Chicago to establish parks at Escanaba, Green Bay, Racine and Kenosha this summer.

Waldameer Park and Four Mile Creek Park at Erie, Pa., will open the Sunday before Decoration Day. Plans have been made for many improvements at these resorts for the coming season.

The Brandywine Springs Park at Wilmington, Del., has been rebuilt at a cost of \$30,000, to repair the loss sustained by fire last fall. There is a new scenic railroad, and the B. & O. Railroad is building a new station. Many new attractions will

be added. Vaudeville and minstrels will be principally offered in the open air. R. W. Crook will be the manager.

The Zoological Gardens in Cincinnati will have Vessella's Italian Band for a short period prior to the Chicago engagement already contracted for.

Walter G. Sherlock is attempting to promote a Dreamland Park at Kansas City, Mo., but the plans are in a chaotic state, no actual work having yet been started, although the site has been selected.

Ramona Park at Grand Rapids, Mich., will open May 19 under the management of L. J. Delamater.

Muskegon, Mich., will have its Lake Michigan Park opened this summer by E. R. Reed, who will direct it. Mr. Reed is connected with the Majestic Theatre in Grand Rapids.

The White City is in process of construction and May 15 is set as the opening date. A new vaudeville theatre will be erected and many other attractions secured.

The Dominion Park Company in Montreal expected to have a clear field this summer through the Starland Company abandoning their proposed enterprise in that town. With Riverside Park as active opposition, the Dominion crowd will need to look about a bit more than they have been doing since the Starland's evacuation.

William Spink, a well known St. Louis newspaper man, will act as business manager of Mannion's Park, the pretty resort on the Mississippi river front, this summer. A vaudeville bill of seven acts will be put on weekly. The opening is set for early in May.

Last Saturday at Dominion Park in Montreal in course of construction the largest building collapsed, carrying with it about twenty-five of the workmen. Twelve were injured.

Col. John D. Hopkins is in St. Louis to arrange for the opening of his Forest Park Highlands about the middle of April. High class vaudeville will be the chief attraction.

The Board of Park Commissioners has engaged the Oberhoffer band, local, for five weeks, beginning February 24, at the Lake Harriet pavilion, with Liberati to follow with four to six weeks, while Manager H. A. Dorsey of Wonderland, whose second season opens Memorial Day, promises to go in strong for band concerts.

Avon Park, at Youngstown, Ohio, will open May 27, with high class vaudeville and outside attractions. A new covered theatre is being built and the half mile race track is now completed. Matinees will be held on the track throughout the summer. This is the fourth successful season for Avon Park, all the concessionaires still remaining. Baldevini's airship will be the open air attraction the first week.

CORRESPONDENCE

BOHEMIANS IN DENVER.

One more week nearer to New York! Denver is a town of which I have heard great reports. The climate here is invigorating and certainly builds a man up in fine shape. The air is pure and gives one's lungs the clearing they need after the soft coal smoke and other things that enter the system on the way westward. I have found many familiar faces here, who say they have been sent out here by the doctors to die. One New Yorker in particular is Mortimore Greenbaum, familiarly known as Jake, who was the private secretary to Big Tim Sullivan. Jake was sent here to "cash in his chips," but could not see it that way. Jake is stenographer, doorkeeper, chief usher and many other things at the Empire Theatre, and has gained about 30 pounds in seven months. Jake says the air out here is immense, but it is too many miles away from Broadway. Notwithstanding the loneliness he is experiencing he is satisfied to stay here. Good luck to him, as he is a prince and a great hustler. His New York friends ought to drop him a line once in a while. Another New York constituent is Frank Taliaferro, better known as "Tally," who has the reputation of having covered more Broadway flagstones than any man in the business. Tally is a little sawed-off chap who came out here not for his health but because Johnnie had a good enough inducement to leave the big city. Tally says he likes it out here, and will not return to good old New York for some time. It is now time to weep. How can we spare him?

"The Big Scream" show is doing record business here. You will notice that I don't bow my horn about it, but I'll tell you how good it is. Everybody else is doing the blowing for me, and as a result our business is very good. Last Wednesday I pulled off a "beauty" contest and awarded a diamond ring to the winner, who was selected by a corps of newspaper men here. We simply packed the house, and to-day the whole town is talking about it. The affair was a huge success because I had a real live manager, who worked it up good and forte. J. E. Clifford is the manager's name, and you talk about your "prince"—here is the kingpin prince. He is always there with a kind word or suggestion, and will go the limit. Cliff is an ex-newspaper man, and you bet they are the fellows who know how to start folks talking and incidentally bring in the checks. Our western trip has been an enjoyable one for all. Ida Nicolai, who is doing the tough girl Roxie with the show, is looked upon as the best exponent of this sort of character. Ida has been called by many "a cute little darling," even though she makes up to represent a homely looking street urchin. The rest of the company are now kidding Ida in a shameful manner. They all call her "Cutie" and even the dead walks, the stage walls and trunks bear chalk inscriptions: "Who is 'Cutie'?" Andy Gardner has made the hit of his life, and deserves it, for he never worked harder, and ought to get all that is to be handed out to a good, conscientious hustler.

Barney Gerner, the author-manager, jumps in next week to play one of the comedy parts of the show, simply as a filler in, as one of the actor folks lays off. Barney is keeping busy, and next season will see a number of big affairs pulled off by him. He wrote and produced six successful burlesque musical comedies this season alone. Keep your eye on him.

Next week a few one nighters into Kansas City. Be good. THE BIG SCREAM.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—Beasle Clayton, who has not been seen here since her connection with the Weber and Fields combination, heads the bill. Her dancing won considerable applause. Arguedue Von Blase followed Miss Clayton for headlining honors and made a decided hit. Lewis McCord and company presented "Her Last Rehearsal," which was seen here before. The sketch has been improved, and is now one of the best in vaudeville. Rice and Cady delivered a number of parodies and talked a great deal in German dialect. Although they went on late on the bill, managed to hold the audience in good humor and held them for the closing act. The imitations and stories of Sydney Grant made a hit. One of the hits of the bill was made by Foy and Clark in "The Modern Jonah," which contains novelties seldom exploited in sketches. The Five Mowatts, elph manipulators, received a number of encores. Others on the bill were Powell, magician and illusionist; Carlisle and Baker, singers and dancers; Baron's dogs; Downey and Willard in a sketch that pleased; John M. Irwin, trapeze artist; Art Adair, comedian, and Duse and Duse, comedy acrobats.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—Edwards Davis and company returned with the two-act dramatic sketch "The Unmasking," which was well received. Charley Case made a hit with many good stories. Bailey and Austin occupied the stage for thirty minutes with their comedy acrobatic act, and scored a hit. Hoch-Eilton Company repeated their sketch "Mile. Ricci," which pleased, and Avery Strakosch was the recipient of much applause after each scene. The ventriloquist gave a neat and pleasing performance. Herbert's dogs pleased, and Cook and Stevens sang and danced into favor. Innes and Ryan made a good impression with their singing and talking act. Luce and Luce made good with their musical act, and Edna Whilby, singing comedienne, Charles C. Chiles and Son and Jackson and Wall completed the bill.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle).—The bill is headed by Emmett Corrigan and company in a sensational dramatic sketch entitled "The Card Party," which made a big hit. World and Kingston duplicated their former hit. Dixon and Anger presented their comedy sketch entitled "The Baron and His Friend" and were the laughing hit of the bill. The Dorla Trio sang operatic songs. Freydo Brothers are good equilibristes, and Probst received hearty applause for his clever imitations. Others who appeared and pleased were Mills and Morris. Musical Simpons, the Holdsworths, Georgia Charters Lewis, Wolf and Wilson, Ed Sawyer, Jordan and Joyce and the Lawson Sisters.

INTERNATIONAL (W. S. Cleveland, mgr.).—

Manager Cleveland's greater vaudeville is a credit to the management as well as a surprise to the public. The many excellent acts booked by William Morris have not been seen here before. In the past season the leading attraction of this week is Virginia Earl and her English Johnnies, who deserve the top notch position on the excellent bill. The act is refined and contains an abundance of humor, and some good singing by Miss Earl and her male support. Julian Rose made his only vaudeville appearance in two years and for fifteen minutes the audience laughed. Mr. Rose is starting in "New York" and will be billed in this week owing to his company laying off a week during Lent. Edward Blondell presented "The Lost Boy" for the first time here and pleased the audience. Le Domino Rouge, the girl with the Red Domino, who came heralded from New York, was a drawing card. Her dance is artistically executed and the mirror effect proved a novelty. She was assisted by the Eight Suetlands, who appeared in another part of the bill in a singing and dancing specialty. Lutz Brothers scored a hit and Weedon's lions gave a thrilling and daring exhibition. George Yeoman managed to extract many laughs with his jokes and parodies. The attractions at this house will continue to be strong, and the management of the management to book only the best acts obtainable.

TROCADERO (I. M. Weingarten, mgr.).—M. M. Theise's Wine, Woman and Song company is the week's offering, presenting "A Day at Niagara Falls" and "Fun in the Subway." Both burlesques are handsomely staged and costumed. The company is one of exceptional merit and the best seen at this house. In the olio appeared Howard and Scott and Bonita with her coons, who made hits.

NOTES.—Business continues good at the vaudeville and burlesque houses. S. Morton Cohn of the International Company sails for Europe April 10 to secure sensational acts for the company's house. John W. Considine, who was in the East last week, returned to his home in Seattle. He was taken ill while in Chicago, but is improving. Mr. Considine will go to New York with his family in May. Howard Theatre, formerly conducted by Lorru J. Howard as a dramatic stock house, has changed its policy to vaudeville, under the management of A. E. Meyers. The theatre is on the North Side. Kathryn Kelly McCord, supported by Walter Hiss and company, "No Man Can Do Dinner," will be seen in New York shortly after her engagement in South Bend, Ind. Walter Keefe has booked the Six Musical Cuttys on a circuit of smaller theatres at the same salary the act received in the large cities. George Porter of Minneapolis was in the city last week looking over some of the big acts. He has taken an oath that he will have some of the high-spirited ones at his house as soon as he can get them to sign contracts. Edward Shayne has moved to New York, where he will make his headquarters. He controls the booking for a great number of parks in the large cities. John J. Ryan writes from Cincinnati that the Olympic Theatre he is building there is progressing rapidly and will probably open on schedule time in August, 1907. Mr. Ryan is also looking after the new house in course of construction in Buffalo. Hal Merritt was on the bill at the Majestic last week, taking the place of an act that did not appear. Kherns and Cole are meeting with success in their sketch "The Baron." They are booked for the Chicago Casino Theatre. They receive several offers to join musical comedies next season. Maude Rockwell, the California vocalist, is meeting with success in the Middle West. She opens on the Proctor circuit later. In the offices of the International Theatrical Company Chris O. Brown has been promoted to the position of general manager of the Middle West. A. E. Myers is taking his place in the booking department. Cameron and Flanagan produced their new act entitled "On and Off," and scored a hit. Myles McCarthy and company in "The Race Toot's Dream" closed the olio at the Olympic last week, and held the attention of the audience until the final curtain. Glory Fuller, of the Wine, Woman and Song Company, is visiting her children in the city. Joseph J. Dowling and Myra Davis are treating this week. They open next week on the International circuit. Dixon and Anger are preparing their new act, which will be artistic in scenic effects and novelties.

FRANK WIESBERG.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—"The Circus Rider," with Miss Eva Taylor as Lady Crofton, Hugh Ward as Lord Merford and Donnie Harris as Lord Widdler, is the headliner. The players are Pittsburgh favorites through their connection with the old Davis Stock, and were enthusiastically received. Jack Norworth's "College Boy" stunk did not create much enthusiasm, but the local political jokes and "Wise Old Owl" verses went well. Leon Morris' Mammoth Circus is the finest animal act seen here for a long time. Louise Dresser, as dainty and pretty as ever, made a hit with her "Different Sorts of Girls" song. Mr. and Mrs. Mark Murphy, in "The Coal Strike," made their usual hit. The Three Macart Sisters gave a finished performance. Edwin Mollenhauer, the veteran violinist, who is over eighty years of age, was received with earnest attention and appreciation. Asra introduced some new stunts in billiard ball juggling. Fred Moore and Onaida did some artistic posing. Burke and Dempsey, the Three Mitchells, Ida O'Day, the Brooks Brothers and the pictures complete a well balanced bill; audiences big.—GAYETY (Jas. E. Orr, mgr.).—Clerk's Jersey Lilies Extravaganza company opened to a big house. The first skit, "The Disputed Check," is from the clever pen of Dan Gracey, who played the leading comedy part. In the closing piece, "The Two Columbs," a couple of comedians alternately popped on and off the stage. They looked alike, which was basis of the fun. The part of this skit, which consists in the two chaps sitting on a trunk, stuttering and blowing saliva supposedly in each other's faces, might well be omitted. The olio is very strong. Paul and Arthur Bell were given a series of ovations for their high class musical number. The Dinius Troupe of Acrobats, five men and two women, all in evening dress, consisted of a number of really superior posing and tumbling feats. The Chame-roya made a hit as eccentric athletes, and displayed some marvelous exhibitions of strength.

Other fortunes of the olio were Ada B. Burnett in coon songs, Howell and Emerson, talking, singing and dancing comedians; Rena Washburn and Sadie Vedder, song and dance artists, and Toby Zara and Violet Stetson, baton manipulators. The entire cast is excellent and the girls of the chorus chic and attractive.—ACADEMY (Harry W. Williams, Jr., mgr.).—James H. Curtin's Broadway Gaiety Girls is one of the best shows at the Academy this season, and is greatly liked by packed houses. In place of the two conventional burlesques there is a two-act extravaganza with Mildred Stoller as the leading feminine star, and John Weber as leading comedian. The name, "Glistening Syria, or a Trip to the Bottom of the Sea," is indicative of the supposed trip of a lot of girls and funmakers to a mythical kingdom at the bottom of the sea, and the scenery is unusually elaborate. In the olio the Phillips Sisters were well received in singing, and dancing. Jack Marshall gave some clever imitations and Gardner, West and Sunshine gave a comedy sketch, introducing Sunshine, the Cuban pickaninny singer and dancer, who caught the house. John Weber and company had a novel act, assisted by a biograph. The Famous Melrose Troupe did some thrilling acrobatic feats and Patterson and Kennette, in their sketch, "Get Off the Plate," created many laughs. MADAME PITT.

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.).—An exceptionally good show, playing to capacity. Adair and Dahm, slack wire artists, big hit; Phil Gottbold and Josie Kline, in "A Medical Discovery," big hit; Esmeralda Sisters, assisted by the Four Flower Girls, in a singing and dancing act, big hit; James E. MacDonald, singing comedian and raconteur, scored a hit; Fanny Rice, introducing her dancing dolls, was the real hit on the bill; Clifford and Burke, minstrel comedians, were great; Charles R. Sweet, as the burglar musician, saves the turn with his piano playing; Baader-La Velle Trio, comedy acrobatic cyclists, put up one of the best acts of its kind seen here. Next week, Harry Corson Clarke and company in "Strategy," Grand Opera, with Charles Kennedy and Mattie Rooney in "The Happy Medium," Marvellous Frank and Bob. Lucy and Lucier, Alice Lyndon Doll and William Gould and Valeska Suratt.—STANDARD (Chas. M. Arnold, mgr.).—In the Trocadero Burlesquers Manager Waldron has an aggregation that will prove a star attraction at the burlesque houses. The first burlesque, "The Miffed Family," with Charles Belmont, Jack Boyce, George B. Scanlon, Ben Walker, Anna Hill, Mae Taylor, Pearl Stevens, Grace Graham, Daisy Leroy, Frankie Lewis and John Thorndike, made a great hit. The chorus was pretty, well costumed and in good voice. In the olio were Mae Taylor, up to date songs, good; Frank and Grace Graham, illustrated songs, hit; Charles Mackie and Ben Walker in "Scenes from Everyday Life," big hit; Brinn, juggler and variety of strength, big hit; the Williams, singers and dancers, good. The closing burlesque "Fun at the Hotel Astorbill," was enjoyable, but rough and of the slapstick order. Next week, Jersey Lilies Extravaganza Co. and Gracey and Burney, Rawson and Clare, Howell and Emerson, the Musical Bells, Zoro and Stetson, the Chame-roya and Washburn and Vedder.—PEOPLES (James E. Fennedy, mgr.).—Innocent Maids Company, T. W. Dinkins, mgr., their performance began with the burlesque, "Struck by a Cyclone," with Charles H. Boyle, Eugene Jerge, John Moran, Ed Markey, Jack Elliott, May Milton, Mazie Alene and Gus Milton, good. The chorus was handsomely costumed. In the olio were Eugene Jerge, illustrated songs, big hit; the Medallion Trio, musicians and singers, good; Alene and Hamilton, ginger girls, good; Markey and Moran, singers and dancers, good; Deemo and Elliott, barrel jumpers, big hit; James Walther and company, bicycle act, racing against horse, good. The closing burlesque, "Stranded," was tiresome. Next week, Dreamland Burlesquers. Extra feature, the Six Empire Girls.

H. HESS.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Packed houses. Week of 12: Josephine Cohan and company presented "Friday the 13th," which was well received. "Primary No. 23," a one-act musical entertainment by Gus Edwards, went well. Mattie Keene and company presented a new com-

The Chas. K. Harris Courier

Devoted to the interests of songs and singers. Address all communications to CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

Vol. 1. New York, March 19, 1906. No. 5.

MISS VIRGINIA CAMERON, a young Californian soprano, is about to enter vaudeville. She is the possessor of a remarkably clear and beautiful soprano voice, and will surely be heard from in vaudeville. Her selections are "Just One Word of Consolation," "The Belle of the Ball" and "Dreaming Love of You," which she sings with telling effect.

IOS. E. HOWARD, who is now closing his last few weeks in burlesque, introduced a new song at the Dewey Theatre, entitled "WON'T YOU BE MY G I R L I E," which has no doubt created the biggest sensation that has ever been seen or heard in the Dewey Theatre since its existence. He has had to respond to ten and twelve encores at each performance. While the song is not published as yet, there hasn't been a performance where there weren't from five to ten people at the stage door requesting Mr. Howard for a copy

of the song, which he was unable to give them, as the copies are now in press and will be ready for everybody by the time this paper is issued. There is no doubt that Mr. Howard has a bigger hit in this song than his famous "Hello, Ma Baby" and "Good-bye, My Lady Love." Professional copies now ready. Do not fail to get it at once, as you can have a duplicate. Mr. Howard's success with the catchiest song that will be issued for the Summer season.

AL LUBIN, our hustling professional representative, has dressed himself in his "hustling clothes" and is now ready to teach the Harris songs at all the Summer resorts, wherever he may be needed. There is no question but what Lubin is personally acquainted with more professionals than any one in the business, and it is never any trouble for him to pick up his fiddle and teach songs at any and all times.

edy playlet entitled "Bamboozle," which was written by Ella Wheeler Wilcox. It is a typical Western act, and the audience enjoyed it. Fred Niblo, humorist, was excellent. Ollie Young and Brother, hoop rollers, repeated their former success. Ben Meyer, equilibriumist, made a hit. Ray Cox, comedienne, was good. Ceina Bobe, expert violinist, well received. Closed with motion pictures. Coming week of 19: Dan McCaoy, Fields and Ward, Violet Black, Tenji Troupe, Tanner and Gilbert, Mme. Colgrove's Animals, Luigi Del Oro and Major Doyle. MARTEL.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.).—Bill for week of 12 was not up to the Shea standard. Callahan and Mack, in their sketch "The Old Neighbor," were well received; Rice and Cohen, in "All the World Loves a Lover," were a big laughing hit; Harry Atkinson was poor in imitations of musical instruments. The Kauffman Troupe scored big hit in an exceptionally good bicycle act. Alfred Arnesen, Burton and Brooks, Bertha Waitzinger, Emma Francis and the Kinetograph completed the bill. Week 19 includes Louise Guining, Eddie Leonard, Smith and Campbell, Petching Brothers, Shean and Warren, Leon Morris' ponies and the Kinetograph.—LAFAYETTE (Chas. M. Bagg, mgr.).—The Fay Foster company gave a poor performance week of 12. Chevalier De Loris, an extra attraction, was by far the best. Keno, Welsh and Montrose were very good; Cushman and St. Clair, fairly good; Herbert and Willing, poor; Louie Dacre was a hit with the audience. Week of 19: The Brigadiers.—GARDEN (Ed J. Carr, mgr.).—John L. Sullivan drew big business week of 12 for the Bowery Burlesquers. The show is fairly good. In the olio: Estelle Willis, fair; Juggling Bannans would have a good chuck juggling act if they did not miss so often; Carmelite D'Eleedere, good; Roberts, Hayes and Roberts, act fair, dancing good; Hickman Brothers, fairly good; Ben Jansen was a big applause winner. Week 19, European Sensation Burlesquers.—TEMPLE (T.

VARIETY THEATRES OF GREATER NEW YORK

MANHATTAN.

ATLANTIC GARDEN, Bowery.....	Concert.....	8 P. M.
ALHAMBRA, 7th Ave. and 125th St.....	Vaudeville.....	2 and 8 P. M.
CIRCLE, Broadway and 60th St.....	Burlesque.....	2 and 8 P. M.
COLUMBIA, Broadway and 63d St.....	Vaudeville.....	2 and 8 P. M.
DEWEY, 14th St.....	Burlesque.....	2 and 8 P. M.
FAMILY, East 125th St.....	Vaudeville.....	2 and 8 P. M.
GOTHAM, East 125th St.....	Burlesque.....	2 and 8 P. M.
HURTIG & SEAMON'S, West 125th St.....	Vaudeville.....	2:30 and 8:30 P. M.
HAMMERSTEIN'S, Times Sq.....	Vaudeville.....	2 and 8 P. M.
HUBER'S, 14th St.....	Museum.....	Continuous.
HUMPHRIES, 6th Ave. and 44th St.....	Vaudeville.....	2 and 8 P. M.
KEITH'S, 14th St.....	Vaudeville.....	Continuous.
LONDON, Bowery.....	Burlesque.....	2 and 8 P. M.
MINER'S BOWERY, Bowery.....	Burlesque.....	2 and 8 P. M.
MINER'S 8TH AVE., 8th Ave. and 27th St.....	Burlesque.....	2 and 8 P. M.
PALACE, Amsterdam Ave.....	Vaudeville.....	2 and 8 P. M.
PASTOR'S, 14th St.....	Vaudeville.....	Continuous.
PROCTOR'S 58TH STREET, 3d Ave and 58th St.....	Vaudeville.....	2:15 and 8:15 P. M.
PROCTOR'S 23D STREET, West 23d St.....	Vaudeville.....	2:15 and 8:15 P. M.

BROOKLYN.

AMPHION, Bedford Ave.....	Vaudeville.....	2:15 and 8:15 P. M.
ALCAZAR, Washington St.....	Burlesque.....	2 and 8 P. M.
GAITY, Broadway.....	Burlesque.....	2 and 8 P. M.
GOTHAM, East New York.....	Vaudeville.....	2 and 8 P. M.
HYDE & BEHMAN, Adams St.....	Vaudeville.....	2 and 8 P. M.
IMPERIAL, Fulton St.....	Vaudeville.....	2 and 8 P. M.
KEENEY'S, Fulton St.....	Vaudeville.....	2:15 and 8:15 P. M.
NASSAU, Wiloughby St.....	Burlesque.....	2 and 8 P. M.
NOVELTY, Driggs Ave.....	Vaudeville.....	2 and 8 P. M.
ORPHEUM, Fulton St.....	Vaudeville.....	2:15 and 8:15 P. M.
STAR, Jay St.....	Burlesque.....	2 and 8 P. M.
UNIQUE, Grand St.....	Burlesque.....	2 and 8 P. M.

W. Taggart, mgr.).—Business increased week of 12 over that of the opening week. A very good bill was offered. Frank Melvin's Animal Circus and the La Auto Girl scoring heavily. Bill for week of 19; Goff and Doyle, Harry Halmon, Clarence Sisters, Salsine and Dale, Lamont and Panlette and Seymour's comedy dogs.—LINN'S MUSEUM (Dr. Hugh J. Linn, mgr.).—Business continues good. Milo Vague in a bag punching act and Gertrude Stanley, a charming soubrette, possessing a pleasing voice, were the hits of the bill week 12.
CHAS. W. GOETZ.

BURLINGTON, IA.

GAIRHICK (Vic. Hugo, mgr.).—Bill for week of March 12 was an exceptionally strong one, headed by Fisher and Johnson, a clever team of cyclists. The Okura Japanese acrobats did some good stunts. Kresko and Connelly, in their comedy, "What Will Happen Next?" was well received. Nellie Revell as a laugh producer was a treat. Vesta Montrose made a hit with her illustrated song. Biograph closes.—GRAND (Chamberlin and Harrington, mgrs.).—March 12. Al G. Fields' Minstrels gave an excellent show to S. R. O.—NOTE.—D. E. Reeves, manager of the La Salle at Keokuk, Iowa, was a business visitor in this last week.
D. T. C.

BALTIMORE, MD.

MONUMENTAL (Jos. L. Kernan, mgr.).—Week March 12. Miner's Merry Burlesquers, to good business. Performance above the average. The opening burlesque, "A Night on the Bower," is brimful of music and comedy, and is followed by a strong olio. Miss Jeannette Dupree was suffering from a severe cold and was hardly the Dupree of old. Nibbe and Bordone were well received, as were the LeRoy Brothers, comedy acrobats. The act of Grover, Higgins and Bergman, singers and dancers, was par excellence. Billy Noble, the Dixie Boy, rendered coon songs in good style. The performance closed with the comedy, "A Jumble of Nonsense," introducing the entire company.—GAYETY (W. L. Ballant, mgr.).—Week March 12. Weber & Rusli's Parisian Widows, to large houses. The opening comedy, "The Carnival at Monte Carlo," is full and gives Ben Welch ample chance to display his accomplishments. The olio comprises Owsley and Randall in their success, "Tumbling Tom"; Honan and Kearney were only fair; Sisters Valmore, good; Ben Welch, Hebrew characteristics; the Musical Keltons and Charmion, who carried off the honors of the evening. The performance closes with the burlesque, "A Day in Camp," introducing a lot of new and catchy songs. Max Mueller, champion wrestler, is meeting all comers, and forfeits \$25 to any one whom he fails to throw in 15 minutes. Mr. Tom Miner, of New York, is on a visit here in the interest of Miner's Merry Burlesquers.
I. LOWENSTEIN.

ERIE, PA.

PARK (M. Reis, mgr.).—Good vaudeville continues here. For the week March 12 the Faust family of acrobats were headliners. Phil Rado and Jessie Bertman carried off second honors with their sketch "The New Girl." Amie Gladie, songs and stories, good; Joe Byron and May Blanch in a sketch "Matrimonial Sweet in Family Jars," clever; Crescent Comedy Four won many recalls; Tommy Burnes, with his illustrated song and the Parkoscope, conclude the bill. Business good.
L. T. BERLINER.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stonder, mgr.).—Bills continue to increase in excellence, and business is S. R. O. The major number this week was Martha Fiora's animal, which scored heavily. Ada Lewis was second best, and her songs won applause. The Ramsey Sisters were well received. Lucy and Lucier have a fair comedy act. Clark Gandy, monologist, and Nina Barbour in the illustrated songs were well liked. Pictures close the show. Week March 12, 8 Bedouin Arabs, Alice Lewis, Will Eske, Noblette and Marshall, Lewis and Chaplin and Nina Barbour.
DE WITTE.

FORT WORTH, TEX.

MAJESTIC (Chas. R. Fisher, mgr.).—Week 5. Best week's business the house has ever had, and every number a pronounced hit. Damm Brothers, hand and head balancing, best ever seen here. Swor Brothers, blackface singers and dancers, an ovation. Lamont's cockatoos were well trained and pleased. Herbert Mitchell, singer and story teller, was well received. Myers and Boyd, disc manipulators, were good. Jane Courthope and company in "It Might Have Been," were very good, but not as pleasing as in their recent sketch. Illustrated songs and motion pictures. Next week: Dixon and Fields, Simmons and Harris, Belladine Brothers, Lavinia Dewitt, Mons. Paulo and Mlle. Marlow in "A French Frappe." Arlington and Heiston.
TARRANT.

FOND DU LAC, WIS.

IDEA (M. P. Carpenter, res. mgr.).—La Dent, comedy juggler, Marguerite Shannon, soubrette; Hart and Delmar, comedy sketch; Williams and Gordon, comedians, last half of week; Wells and Sells, comedy jugglers, Grison Sisters, Fields and Hughes, comedy sketch, Williams and Gordon hold over from first week. Sheek Brothers feature.
M. C. FLOOD.

FALL RIVER, MASS.

SAVOY (Geo. Albert Haley, mgr.).—Week March 12, a crowded house greeted an interesting bill. Cressy and Bayne, in "Town Hall Tonight," easily win the big type distinction. Rivers and Horan made a hit with their act; Stuart, the Male Patti, still keeps them guessing; the Bellboy Trio are fair dancers, but their singing is weak; Helen Rehner has a clever monologue; LeRoy and Levanon are good, as are Youngs and Brooks, musicians.—SHEEDY'S (C. E. Cook, mgr.).—Fred Kocio's company is playing a return engagement; Archie Boyd and his wife, in their little sketch, "After Many Years," the Lavine Cimarosa Trio of French acrobats were good; the McLain Sisters are good dancers; Billy Johnson and his Creole Belles made a failure; Eckhoff and Gordon

pleased the gallery; Opiscopo wound up the bill. S. R. O. all week.—BOSTON (Charles Schlesinger, mgr.).—The attraction this week is the Novelty Burlesquers. The olio consists of Felix Martin, the Cairnans, Helen Jewell and Monsieur Bonette, Ethel Heath and Miss Bessie Dyle.
BON TON.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, local mgr.).—Week March 11. The Pettit Family, acrobats, score strongly; Leonhardt, comedy juggler, went well; Royer and Frenen, singing and dancing, do good work; Frozina, who plays an accordion, and the De Lacey, blackface comedy, were well received. Peter Smith sang the illustrated song and the pictures closed.—SMITH'S OPERA HOUSE (Mrs. W. B. Smith, prop. and mgr.).—Week March 11. The California Girls scored heavily with two burlesques, "Palm Beach, Florida," and "The Great White Way." The olio pleased. Friday, amateur night, boxing bouts as an extra. Next week: the Dainty Fare Burlesquers.
H. HALLMAN.

HOT SPRINGS, ARK.

MAJESTIC (Fred Raleigh, mgr.).—Week March 5. Lillian Chick was advertised to perform a wonderful feat. The act is called the Hazardous Loop, but a child can do the so-called wonderful act. The bicycle is attached to a crank so that she cannot fall. Pete Baker seemed to please McIntyre and Backus, blackface comedians, need new material. Arnetta, billed as the celebrated Parisian danseuse, made a hit. She is a clever dancer. Warren and Brockway, musical comedians, need new material. They are clever musicians, but their jokes need polishing up. Warren and Lakewood are clever dancers.
"ODLANIR."

HARTFORD, CONN.

HARTFORD OPERA HOUSE (J. J. Jennings, mgr.).—March 14-17. Williams and Bernady, singers and wooden shoe dancers, good; Dick and Alice McAvoy have a pleasing sketch entitled "The Pride of Newspaper Row." Johnny Johns, the Dixie Boy, pleased; Seymour and Hill, comedy acrobats, were funny; Newell and Nibbo, in a musical act, did some fine work; Mr. and Mrs. Sidney Drew, in their new sketch, "When Two Hearts Are Won," were really the headliners; Cooper and Robinson, colored comedians, fair; Henry and Alice Taylor, a European act, has some remarkable sharpshooting and some clever balancing.—POLI'S (Louis E. Kilby, mgr.).—Week March 12. Leo Carillo, the California mimic, good; Carter, Walters and company, in "The Wise Mr. Coma," a very pleasing farce; Violet Black and company in the military sketch, "A West Joint Regulation," were fine and delighted the large audience; Adamoli and Taylor, the Wandering Minstrels, pleased; Jewell's mannikins and electric theatre delighted the children and received the same reception as when they played here last year; Neff and Miller, blackface comedians, were fair; Victor's Royal Venetian Band was the headliner; electrograph closed.
WILLIAM H. RHODES.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Bill week 12. Four Leons, aerial artists, great; Grand Opera Trio, Blanche Vigore, Henry Barron and Sig. Abramoff, excellent; Raymond and Coverly in "Twiddle-Twaddle," big hit; Jack Mason's Five Society Belles, O. K.; Julia Kingsley and Nelson Lewis, "After the Honey-moon," good; O. K. Sato, comic juggling, pleased; Doberty's Poodles, pleased; Ethel Robinson, singing act, fair; Kinetograph, good. Next week: Holcombe, Curtis and Webb, Lillian Shaw, Hawthorne and Burke, Evans and Mills, Herr Sanna, Leslie's porcine circus, Hodges and Launchmore and Spissel Brothers and Mack.
F. E. HERMAN.

HOUSTON, TEX.

MAJESTIC.—Week March 5, bill includes Otura Japanese troupe of four child acrobats, went well; Kleko and Ericoli, grand opera singers, good; Rawl and Von Kaufman, in sketch, laughing hit; Holvson, bird warbler, pleased; Oull and Johnson, singing and dancing, well received; Zoa Matthews, singing comedienne, several encores; clever Conkey, Dutch and juggling act, good.
F. E. HERMAN.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, Mgr.).—Erwin Stevens deserved all the applause he received during the week of March 12 at the Grand. A more versatile entertainer has never been seen here in vaudeville. The Five Pirocchis gave an excellent juggling act, which suffered somewhat, however, from its similarity to the act of the Agost Family, who played the Grand two weeks before. Alice Lyndon Doll, the Little Indianapolis singing comedienne, was given a royal welcome to her home town. The Marco Twins caused much laughter, and Kennedy and Rooney gave a sketch in which their singing, dancing and piano playing far exceeded in merit their dialogue. Barnold's Dogs and Monkeys were enjoyed. Horsky, Bergere and company presented a weak sketch. Rudolph Horsk and Leona Bergere are players of much ability and would do well in a suitable vehicle. Next week the Grand gets James T. Powers and company as headliners and Lavinia Shannon as an added feature. Miss Shannon is a great favorite here, having been the leading lady of the old Grand Opera House Stock Company.
LOUIS WESTLYN.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Good business and well balanced bill week March 11. The Mysterious Howards have a very interesting act wherein thought transmission plays a prominent part. Mitchell and Calu have a very energetic dialogue. The Eight Allisons are above the average as acrobats. Numbers. Frank Rea and Gussie Brosche appear in a sketch, "A Woman of Few Words." Armstrong and Holly have an amusing bit, "The Expressman." Flo Adler sings

popular songs in an effective way. Barr and Evans appear as comedy character creators and receive several laughs.—CENTURY (Joseph Barrett, mgr.).—Miner's Americans did big business week March 11, with Cunningham, or Cunningham, the Jail Breaker, as the chief attraction. The business was amusing and well staged. The chorus is well trained. Olio includes Joe Goodwin, monologue; Fisher and Clark, sketch artists; May Butler, songs; Betts, Reynolds and Fox, sketch; Breakaway Barlows, acrobats. Week March 18, Miner's Bohemians.—MAJESTIC (Fred Waldmann, mgr.).—Manchester's Crackerjacks did good business week March 11 with first part, "The Barzile Dazzle Girls." The last part, "Nature in Marble Hall," went big with the audiences. Olio includes Lillian Held, singer; Charles and Anna Glocker, sketch; Hennings, Lewis and Hennings, sketch; Shepard Camp, singer. Week March 18, Casino Girls.—YALE'S (Lloyd Brown, mgr.).—Vaudeville to good business week 11, with York and Herbert Trio, Jennie DeWeese, Thelma DeVerne, Ethel Vane and Harold Gould.—NATIONAL (Dr. F. L. Flanders, mgr.).—Vaudeville with excellent business week 11, with Jerry Herzell, Charles Cublin, Brandon and Harvey, James A. Hennessy, Morris Jones and Weston and West.
FAIRPLAY.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Business week March 5 smashed all previous records. Bill week March 12 includes Stapleton and Chaney, jugglers, good; Rely and Morgan, pleased; Le Roy Benson and company, musical artists, well received; illustrated songs, Kinodrome, etc., filled out an acceptable bill; business good. March 19, Giles W. Harrington, the Hirschchorus, Thos. R. Beaty and Maud Beall Price and others.—NOTES.—Boyd Park, one of the finest in the State, will open its regular summer season June 11. Bergman Park, in the heart of the city, will commence operations last of May. The street railway officials are planning for ten weeks of vaudeville at Spencer Park, commencing about June 1. Logansport's much talked-of new vaudeville temple, the Lyric, seems to be "only a dream of the golden future" at present. The prospects of two parks, together with the Dowling and Crystal bidding for summer patronage, evidently forced a case of cold feet on local capital which was behind the project, though it is predicted that the house will surely "root in the fine water" the coming fall. Messrs. Ammons and Dubois have leased the old Harter Opera House at Wabash, Ind., and will open it as a Crystal March 26. The Ammons and Dubois circuit of ten Crystal theatres is meeting with phenomenal success. Every house in the chain is a big winner and will continue to run during the coming summer. The Toledo house opens next month, and eventually this firm will open other houses in the larger cities of the Middle West. Speaking of the success of this new firm brings to mind the fact that less than two years ago John H. Ammons, with his "dudelet" turn, counted himself fortunate indeed to secure a straight ten weeks' engagement.
REVILLO.

LOUISVILLE, KY.

HOFKINS (Wm. Belchmann, res. mgr.).—The Great Lafayette is the drawing card for this week, and he is proving a strong magnet. Others who serve to divide attention with Lafayette are the Okala Troupe of Japs; Misses Belmore present a good musical act, and Keno Walsh and his troupe introduce a comedy acrobatic novelty.—PRINCESS HINK.—Kino, the Jap, presenting juggling on roller skates, drew crowds last week and pleased his audiences. Renowned Rexas are underlined as the attraction for week of March 19.
ARTHUR STUART.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, mgr.).—Week March 5. Herrmann the Great leads the bill this week, with Lew Sully an extra attraction. The rest of the bill includes the Seldoms; Rosaire and Dorretto; Roy Knabenshue, the airship inventor, with moving pictures of his new ship; Mignonne Kokim; Les Aubers; Galletti's monkey circus, and the acrobats, Phenomenal business.—EMPIRE (Bill Banks, mgr.).—Earl and Wilson, comedians; J. Frank Ely, in monologue; Jeanne Brooks, "The Girl with the Smile," formerly of Purcell and Brooks; Laura Banks, with illustrated songs, and the Empire Stock Company in farce-comedy. Good business. FISCHER'S (E. A. Fischer, mgr.).—Harry James company still at his house, putting on a farce-comedy, and are booked indefinitely. The vaudeville portion of the bill this week consists of Carlisle and Stanley, in a comedy wire act. Big business. UNIQUE (Henz and Zallie, mgrs.).—This house is doing a good business. The bill is headed by Musical Bentley with his xylophone. Others on the bill are Leon, on the silver rings; the Campbells, comedy musical act, and Miller Bakon, in illustrated songs. Moving pictures follow, and the Unique Stock Company, in "Dr. Baxter's Youth Restorer," close the show. STAR (Rube Welch, mgr.).—Welch's Burlesque Company hold the boards. The vaudeville includes Donihitt and Jones and Monte Carter in monologue.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, mgr.).—The bill for week March 12 includes Mr. and Mrs. Fred Lucier in "A Rustic Romance," Lillian Seville, singing comedienne; Redford and Winchester, burlesque; Garrity Sisters, singing and dancing specialty; Mme. Adelaide Herrmann, necromancy and illusions; Edward Gray, tall tale-telling and Mareena, Nevano and Mareena, acrobatic comedy. Coming, week March 19, Cressy and Dayne in "Town Hall Tonight." Stuart, the Male Patti; Myers and Horan, the Bellboy Trio, LeRoy and Levanon, Youngs and Brooks, Helen Rehner.—NOTES.—(Charmion, the trapeze performer, left this city with her manager, Philip H. Weller, on the 10th, having been confined at her hotel since her appearance at the Colonial the week of Feb. 19. She underwent two operations, and is now fully recovered. She booked to play at Baltimore the week of March 12 and 13. Lowell the week following. George Alexander, the high-toned hobo, played the Colonial week of March 15. On

Cobb's Corner

No. 3. A Weekly Word With WILL the Wordwright.

SATURDAY, MARCH 17TH, 1906.

CEADE-MELLA-ALTA.

Engagements solicited for

THE TIN-FAN ALLEY QUARTETTE.

Bartley C. Costello, Bass.

Andrew B. Sterling, 1st Tenor.

Will D. Cobb, Baritone.

Ed. Gardiner, 2nd Tenor.

SEND IN AT ONCE FOR MY NEW SONG.

Another Good Old Summer Time.

"Waltz Me Around Again Willie."

Words by Will D. Cobb. Music by Ren Shields.

CHORUS.

Waltz me around again Willie, around, around,

around;

The music is dreamy, it's peaches and cream;

Oh, don't let me feel touch the ground.

I feel like a ship on an ocean of joy.

I just want to holler out loud ship ahoy!

Don't let the band stop.

Let me dance till I drop.

Oh, oh, Willie! just waltz me around.

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WILL D. COBB

Wordwright, 48 W. 29th St., New York City.

Thursday, 8. Mr. and Mrs. Alexander celebrated the fourth anniversary of their wedding, by old friends, who were with them on the bill.
A. B. C.

LYNN, MASS.

AUDITORIUM (Harry Kates, mgr.).—Brothers Darras, in a sensational flying trapeze act, get the black type for week March 12, a clever act; Pet. Bailey and his La La Girls failed to score; Maddox and Melvin in "At the Station" scored a hit; Gilday and Fox, Hebrew comedians, went big; Mr. and Mrs. Harry Thorne and company were well liked; Tascotti, coon shouter, was well received; Van and Alden in "The New Bellboy" went very well. Business not so heavy during Lent.
DAVE CHIASE.

LONDON, ONT.

BENNETT'S (J. H. Alox, mgr.). The bill this week is only good in spots. Cohn's pantomime dogs are a hit. Seymour and Dupree are high in favor and present some remarkable stunts. Harry Holman pleases with a fair monologue. Gill and Talbot offer a sketch with a touch of pathos. The Payton Trio, a colored act, is very poor. The Gardner children presented a sketch entitled "The Theatrical Agent." It serves merely to introduce some fair singing and dancing. NOTE.—Much speculation has been aroused as to who will control the Springfield Park Theatre here. The Stoddart Stock Company, who presented repertoire there last season, are making a bid for the privileges. It is understood that the street railway company are also after it. Several privileges have been let to individuals by the city to run merry-go-rounds, a miniature railway and other such amusements. A scenic railway would be a success, but local capital is somewhat slow in coming to the front where a considerable outlay is required. The privilege of running a "penny arcade" with various slot machines in the Casino could be had. It would be a sure money maker. London has a population of over 42,000, and as yet cannot boast of an amusement parlor. The first one here will make a mint of money for its owner.
FRITZ HOUSTON.

MONTREAL, CANADA.

SOHMER PARK (D. La Rose, mgr.).—Week March 12. This house presented a strong vaudeville bill. Played to capacity—4,000—at both performances. LaRose's band is a strong number. Rae and Benedetto, in aerial trapeze and ladder act, took well, the suspended contortion work being a feature. E. De Voce, trapeze comedian, won applause. Frank Moschino, local trapeze artist, made a hit. Tommie Tatlock, local clog dancer, took the house with his songs and long shoe dancing. The Geolys, eccentric duettists and dancers, took well. Pictures closed the show.—ROYAL (H. C. Egeon, mgr.).—Week 12. Whallen and Martell's Kentucky Belles. The feature was a scene of house and hand acrobatic work of the four Brothers Melvin. Hendricks and Prescott, singers and dancers, took well. Gray and Graham have a good musical act. Reid and Carroll, vocalists and comedians, made a hit. The comedy "Murphy's Mistakes," in two acts, introduced new songs by the company, and gave the Century Comedy Quartette (Shaw, Horton, Quinn and Carroll) chance to make a hit. Next week: Whallen Brothers and Martell's Merry-makers Extravaganza Company.—NOTES.—Eddie De Voce, of Baker, De Voce and Hammer, is working a few weeks alone on account of an accident to Mr. Hammer at the Gotham, New York, recently. The trio is booked with the Forepaugh & Sells Circus for several seasons. Frank Moschino, aerial trapeze, is considering contracts between La Cye's circus, vaudeville and Robinson's Circus for the coming season. A new small vaudeville house in Montreal is the Gymnase Music Hall. Hermas, general manager; Joseph Bedard, manager; Ben Davis, musical director. It is in the theatre centre of city; capacity 800; shows at 2 and 8; full orchestra. Will use ten people.
AL M. PRENTISS.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Lent is getting in some of its fine work on local playhouses, but the Orpheum opened this week to the usual capacity business with a big laughing bill. Watson, Hinchlens, Edwards and company are the same scream in their "Vaudeville Exchange." Sydney Deane and company had a hard time getting away from Blackwell's Island and the audience, which latter is keenly appreciative of really

AN ALL STAR CAST IS THE EDITORIAL STAFF OF THE NEW YORK INQUIRER

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matters and it is essentially*

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Knickerbocker Theatre Annex, - New York

good voices. Chris Bruno and Mabelle Russell start in badly, but their finish in "one," a song descriptive of several childhood games, gave them four recalls Sunday afternoon. The Vernon Troupe open the show with some good xylophone work. Wynne Winslow returns in better voice than ever, and finds herself a big favorite. John Cope has written a good sketch in "Left at the Post," and Mary Dupont and Willard Hutchinson make the most of it to the delight of all three floors. Ferry Corvey closes the show with some fine musical specialties. The Knudrone has a place of honor in the middle of the bill. —NOTES.—The local engagement of the Orpheum Road Show will probably result in the debut as an open air soloist of H. A. Rolfe, the comedian, who appeared here at the head of the "Ye Colonial Septet" act. Emil Oberhoffer, director of the Oberhoffer Band, which has five weeks at the Lake Harriet Pavilion this summer, heard him, arranged a meeting, and all but signed contracts. If Mr. Rolfe can get away from New York for the time desired Mr. Oberhoffer will have him.

CHAPIN.

NEW ORLEANS, LA.

ORPHEUM (Martha Beck, gen. mgr.).—Bert Coote and company presented "A Lamb in Wall Street." Amorous Sisters, novelty artists, excellent. Castellan and Hall belong on the "Dime Circuit." Carson and Willard, German comedians, fair. Tony Wilson and Holcomb offer a clever bounding bed act. Willy Zimmerman is always welcome. Ross's Musical Horse is a wonder. Business is good. Bill for March 19 contains Edward Stevens, Argemanti Trio, Marvellous Edwards, Bruno and Russell, Foster and Foster, Rawson and June and Mr. and Mrs. Stuart Darlow. —GREENWALL (Henry Greenwall, mgr.).—Scribner's Gay Masqueraders, who opened for week 11, have a very poor show. They offer "The Adviser" and "Way Up Yea." The girls are pretty, the costumes handsome, but the company as a whole lack talent. The olio includes Harrison Sisters, singers and dancers, below par; Berry and Berry, musical team, fair; Gourley, Sully and Gouley, acrobats, fair; James and Lucia Cooper, tangle talk, poor. Business is good. Sarah Bernhardt in repertoire, for week 18. Trocadero Burlesques for week 25. —NOTE.—Henry Greenwall will build a new theatre one square from the Greenwall. It will be called the Baldwin, and will house the Baldwin-Melville Stock Company.

O. M. SAMUEL.

NORFOLK, VA.

ACME (Manzie & Wilkerson, mgrs.).—Opened week 12 with following bill to good house: Brewer and Anderson's burlesque "The College Girls," clever; Abbie Schofield in con songs, took well; Helen Lovett, contortionist, fair; Oscar Brewer, Irish comedian, good; White and Johnson, song illustrators, the hit of the bill; Clifton and Lambert in songs and dances. The bill winds up with new pictures and a musical burlesque, "Handy Andy." BIJOU (Chas. West, mgr.).—Harry Shaffer's twelve Tuxedo Misses took well; Dudrow and Carroll, grotesque acrobats, clever; the Two Barrys in their electrical dancing novelty, were a hit; business good. AUDITORIUM (Jas. Barton, mgr.).—Charlie Rentz in his one-act comedy, "The Jintown Expo," headed the bill at this resort; Johnson and Grant, knockabout act, took well; Sullivan and Patterson in living models, fair; moving pictures. MANHATTAN (Crislain Bros., mgrs.).—The Manhattan Stock Company, headed by the Madders, in a three-act burlesque, "Jack the Skipper," opened to big business. NOTE.—The Frank Amusement Company of Portsmouth, Va., are remodelling the Mechanics' Hall, on Main street, to be used for a burlesque house.

W. P. HOPE.

NEW HAVEN, CONN.

POLI'S (J. H. Docking, res. mgr.).—Week March 12, Hal Davis and Inez MacCauley in

"Pals" made a big hit; Rossow Midgets proved excellent, especially the boxing bout; Frank Gardner and Lottie Vincent in "Winning a Queen" better than last time here; M'ile Troja did some impersonations, fair; Wood and Barry, dancers; Dixon and Holmes, comedians; Godfrey and Henderson in "A Darling of the Gods," tiresome sketch. Week March 19, Grace Cameron, Jackson Family and Kittle Trane. W. J. F.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—"Pals," comedy playlet, presented by Clayton White and Marie Stuart, is the best act of the season, and made an instant hit. Another excellent number is that of the Three Leightons, introducing comedy, singing and dancing, all deftly done. Blanche Sloan's trapeze act is good. Reno and Richards do too much rough-house and too little acrobatics. The Pryors are entertaining in an instrumental, singing and dancing act. Theo. Julian, xylophone and bells, fair, though not novel. Josie Davis sings acceptably. New vitagraph pictures. Good house. KNOT.

NEWARK, N. J.

PROCTOR'S.—Week of 12th was a record-breaker, owing to the engagement of Miss Grace von Studdford, the well known comic opera star. The Elmore Sisters are doing a very clever conversation act. William O'Brien, assisted by Miss Aggie Buckley, made good. The Sydney Blow company blew in from England, and just as soon as they inject a little American lay-play into their sketch they will do. The bill includes the Dollar Troupe, acrobats; the Italian Opera Trio; Ferrares, the musical clown, with his trained dog; the Elgones, comic athletes, and Master Willie Dorn of this city in bell songs. Next week, Wm. Courtleigh and company, Celine Bole, Joe Morris, Picchiani Troupe, etc. WALDMAN'S.—Week 12 business swell. Fred Irwin's Majestics hold the boards. The opening sketch, "Down the Line," introduced swell girls and comic comedians in a medley of songs interspersed with funny jokes and intricate dancing. Those in the olio are Harvey and Walker, singers; the Roneys, musical artists; Farron and Fay, comedians; Quinlan Brothers and Buckley, jugglers; and the Majestic Trio, singers and dancers. The show closed with the skit "For Girls Only," which caught the fancy of the patrons of this house. Next week: New York stars.

PUEBLO, COLO.

EARL (G. M. Morris, mgr.).—Bill for 12 opened to packed house. Theo and Camille La Jess took the bill in a clever contortion and ring act. Marie Girard, in monologue, went big. Saleh and Emerson, gun spinners, good. J. O. Wise, double-handed cartoonist, hit of the bill. The Langlans, in a sketch, fair. Illustrated song and moving pictures complete bill. Business big week of 5. —STRAND OPERA HOUSE.—Bohemians, 11, to packed houses. Several acts of the olio were laid off, weakening a weak show. H. EXBEE.

POTTSTOWN, PA.

GRAND OPERA HOUSE (Wm. Porter, Jr., mgr.).—March 8-10, Buckeye Trio in "A Tramp's Dream," made a hit. Whittle, ventriloquist, the man that fooled the President, keeps the house in an uproar. Massey and Krumer are good entertainers. Harry Brown, Indian college boy, singing cartoonist, is clever. Harvey and Devera, dancing comedians, good. Show closed with pictures. Business big. March 12, 13, 14. Millar Brothers' Diorama made a hit. Earl and Bartlett, Irish comedy sketch, kept the house in an uproar. Allen and Dalton, comedy musicians, fair; Dracula, contortionist, is the best seen here. D's and D's, colored comedy team, keep the audience applauding. Harry Green slugs illustrated songs. Kinetograph ends the show. Business good. March 15, 16, 17. Cogan and Bancroft, Mr. and Mrs. Nick Hughes, Eleanor Blanchard, English and

Gandy, illustrated songs and Kinetograph. AUDITORIUM (Brown & Gilbert, mgrs.).—Week of 12. Joe Amity, eccentric juggler. Cornelia and Suick, singers and entertainers, made a hit. Frank Brown, illustrated songs, good. Johnson, knockabout and Loretta, acrobats, get numerous laughs. Curtis and Adams, German comedians, were the hit of the bill. Pictures close. Business good. J. H. WEIZENKORN.

PAWTUCKET, R. I.

NEW PAWTUCKET.—Week of 12th Matzoni, the handcut king and trunk mystery, is the headline act; Murry and Alben in a sketch caught on well. Olive Hamon, con shouter, good. Lewis and Deimore, character change and singing act, hit. Theo. W. Rennie, songs, dances and funny sayings, good. Matt Benne's songs were nicely rendered. The fact of the "Fast Departure" creates a big laugh. Pictures close the show. Big houses the rule this week. NOTES.—Friday evening this week a farewell testimonial will be given to Matt Benne by the Pawtucket Aerle of Eagles, of which he is a member. John J. Kelly, a monologue artist of this city, has just recovered from an operation. NICK.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, mgr.).—The press of this city has attacked the safety of the theatre regarding means of escape in case of fire or panic. The building is being thoroughly inspected by the Mayor, Chief of the "Fast Departure" creates a big laugh. Pictures close the show. Big houses the rule this week. NOTES.—Friday evening this week a farewell testimonial will be given to Matt Benne by the Pawtucket Aerle of Eagles, of which he is a member. John J. Kelly, a monologue artist of this city, has just recovered from an operation. NICK.

RACINE, WIS.

BIJOU (Jones and O'Brien Circuit, Wm. C. Tiede, local mgr.).—Bill week 12 as follows: Tops and Topsey, comedy acrobat and trick dog, clever; Harris and Walker, colored singing and dancing comedians, made good; Little Milford, soubrette, does a nice act and dresses it well; McGee and Collins, comedy sketch, laughable; Margaret Shannon, vocalist, good; Williams and Gordon, comedians, fair; Davis and Davis, in a comedy sketch, pleased every one. Capacity houses. W. C. MATTERN.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Ned Nye and his Rollicking Girls head the bill, and is a hit. Carlin and Otto, German comedians, laughing hit. The Four Keatons, knockabout comedians, well liked. Zingari Trio, in a bit of grand opera, pleasing. Dorothy Kenton, with her banjo, was well received. Larkins and Patterson, a colored team, makes good. Sheddman's dogs open the show. The Kinetograph closes. Good business. —BIJOU (Edgemoor & Brownell, mgrs.).—Week March 12, Gordon Crook Burlesques opened to fair business. The show is a good one. Daily matinees are being given at this house. MACK.

ST. LOUIS.

The weather played many pranks during the opening days of this week, but did not seriously affect business at the vaudeville and burlesque houses. Sunday it rained and snowed alternately, and on Monday the thermometer registered zero, yet packed houses marked the matinee and night performances of both days.

COLUMBIA (Frank Tate, mgr.).—It is an utter impossibility to pick the topline of the show's program presented by the Orpheum show, suffice to say that all of the acts were excellent. There was not a bad presentation. Comprising the bill were the Colonial Septette, Marion's Dogs, Jules and Ella Garrison, Winona Winter, Sisters and Brothers Ford, Edgar Bixley, Campbell and Johnson, Lizzie McKeever, Gloss Brothers, St. Stephens, Howard and Rutherford.

GAXEY (T. Crawford, mgr.).—The Knickerbocker Burlesques pleased immensely. "Riley's Speech," the opening burlesque, was participated in by Pete Carley, who essayed the leading role, but forgot his dialect; May Agnes Fleming, who proved a very clever comedienne, and Allice Vincent, who was the hit of both burlesques on account of her very clever soubrette work. Miss Vincent made a dozen changes of costume, all of which, it can safely be stated, are the most elaborate and expensive used by any soubrette in the burlesque business. Miss Vincent is gifted with a beautiful stage presence. Sam Green and William Patton carried their parts well. Oscar Lewis, in his Swede dialectations, acquitted himself creditably. "Christy," the tramp juggler, was the feature of the vaudeville olio. The Les Laroccs, Lewis and Green and the Shrews were good.

STANDARD (Leo Reichenbach, mgr.).—The original Billy Watson and his "big" Oriental Burlesques, repeated past successes here this week. Watson is the whole show in himself. The line of Dutch comedy that he dealt out took the house by storm at each performance. Sam and Bamford, acrobatic comedians; Emanuel Stewart, characteristic dances; Yamonoto Brothers, wire and perch artists, scored hits. Harry Montague and Caroline Humeau were very active in the opening and closing acts.

NOTES.—Sadie Sherman and Lorraine Barnard, formerly of the "Fidelity" show company, have decided to make a trial at vaudeville. They will make an initial appearance in a few weeks. Tiff and Duncan, business manager of the Cracker Jacks, has given a circuslike appearance to the town in billing his show for next week.

JOE PAZEN.

SAN ANTONIO, TEX.

MAJESTIC (E. H. Fitzhugh, mgr.).—Week March 11, "Clever Conkey, Dutch Juggler, fair; Rawls and Van Kaufman, comedy sketch, poor

act; Howison, bird warbler and mimic, clever; Culi and Johnson, refined dancing, met with approval; Krekko and Frugali, Italian opera singers, win favor; Miss Zo Matthews, second appearance this season, had them going with her local and good songs; Orna Japanese troupe of children, acrobats and contortionists, the hit of the bill. Majestograph and illustrated pictures good. NOTES.—Billy Shums, the old popular vaudeville manager, known by many star performers, has retired from business, and will look to the building up of San Antonio. The Hot Sulphur Wells Park is proving to be quite an attraction for all visitors under its new management. Will have more park news in my next. OMALA.

SALT LAKE CITY, UTAH.

ORPHEUM (Jules F. Boster, mgr.).—Week 5. Beatrice McKenzie, Happy Jack Gardner, Madame Emmy, Bietrick Bros., Rand and Byron and Kludrone. Big business all week to pleased audiences. BON TON (J. H. Young, mgr.).—Week 5, Flemen and Miller, the Kingsbursys, Madame Montague, Happy Jack Haggerty, Elsie Hilton and Kinetoscope. Good show and business. S. R. O. Saturday matinee, LYRIC (Wm. Gulney, mgr.).—Week 3. Rife's Yankee Doodle Girls and vaudeville, consisting of Fox and Duball, Guhl and Yale, Etta Victoria, Murphy and Magee, Baker Troupe (very good) and Schoenwerk. A fine bill to large audiences. S. R. O. at times. J. E. JOHNSON.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrissy, res. mgr.).—Week March 5, Four Piccolo Midgets, Agnes Mahr, Mlle. Chester and her statue dog, Lillian Burkhardt and company, Shesman De Forrest and company, McCue and Cahill, Al Carleton, Rooney Sisters and the biograph. Business simply immense. —LYCEUM (Sullivan & Considine, mgrs.).—Bell Trio, Marco, Hawes Sisters, Foster and Henderson, Vera Ransdall and company, Homer Long and moving pictures. —EMPIRE (Wm. Weston, mgr.).—Brazil and Frank, Reid and Miller, Hayes and Wenchell, Gladys Curllale, Topsy Tury Trio and moving pictures. —BALDWIN (Blum & Tiffany, mgrs.).—Lew Kneizer, Three Masquerade Sisters, George Alexander, Fred Irwin, Nap and Tuck and moving pictures. —NOVELTY (Sam Lovelich, mgr.).—Patricio Trio, Clifford and Eddy, Morris Duo, Aurora Sisters, Kitty Burk and moving pictures. —MISSION (J. Freed, mgr.).—Manolito Stetson, Nat Wentworth, De Grant Ozons, the Kipper Four, Miss Mills, De Wall and Irwin and moving pictures. —NOTES.—The Bell Theatre is advertised to open May 15, but they have postponed the opening so often that I hardly think it will open on that date. There is some talk of another 10 cent house for North Beach, to be erected on Montgomery avenue, near Union street.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.).—Week 4. Avenue Girls opened Sunday matinee to big business. This is a thoroughly good show. They had opportunity across the street in "Little Johnny Jones," but nevertheless got the share of the business. This is the second attraction of Campbell & Drew this season, and if all the burlesque shows on the Western Wheel were as good as those managers have they would have no kick on their Western trip. The olio includes Jules Bennett, the Three Gregoris, Murphy and Reynolds, Olga Orbach and company and the Grand Star (M. G. Winstock, mgr.).—Starting out this week with a new policy, giving longer shows and better acts, this house has raised the prices from 10 and 20 cents to 15, 25 and 35, and is giving much better results. This week they have the Four Spring-loads and company, Haviland Trio, Muller and Chamm, Chevall, Bench and Bart, Hall and Lorraine, Peter Dunsforth and the Starscope. ORPHEUM (E. J. Donnellan, mgr.).—King and Stang, comedy sketch; Inez Scott, aerial serpentine dancer; Rooney and Forrester, Irish comedy sketch; W. H. Stetson, baritone; Walker and Burrell, Napoleon Four, in a playlet, "The Wolf's Apparel." Orpheumscope, PANTAGES (Alex. Pantages, mgr.).—Frank Clayton, comedian; Margaret Lewis, singing and dancing soubrette, under Drake and company, Arthur Elwell, the great Caesar and company, Annie Scofield, Harmony Comedy Four, Pantagescope. CENTRAL (Shannon, mgr.).—Conline and Lawrence, Morgan and Chester, the marvelous Malcolm, Sadie Hite, Central-cope. GEE GEE BEE.

SPRINGFIELD, MASS.

POLI'S (J. C. Fiddle, res. mgr.).—A good bill this week, headed by the Military Olio, Denn Edsall and Arthur Forbes present "Bad's Boy." A unique shadowgraphist is Chasino. A miniature minstrel overture was given by Daley's Dixie Serenaders. Caron and Farnum, in an acrobatic act, got a good many laughs. Cademy, a bounding wire artist; Bert Von Kline and Grace Gibson, a singing and dancing duo, and the electrograph complete the bill. —SEASIDE (Z. T. Danah, mgr.).—The High Rollers Extravaganza Company opened the week with two rousing burlesques, Van-leville week, Coming, the Washington Society Belles. FRANK McDONALD.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—The bill this week includes the Twelve Navaho Girls, well received; Kate's Brothers failed to please. Phil and Neddie Peters, fair; Peleche Brothers are good musicians, but should cut out on the comedy stuff; Bobby Trout received with great applause; Madame Slapoffski, very well liked; Leroy and Clayton made a fair impression. Next week, the Spook Minstrels, Bristol's Educated Poodles, Howard and Rhoad, Lew Hawkes Three Madcaps, Johnson and Wells and Max-Smith Duo. SAM FREEMAN.

SAGINAW, MICH.

JEFFERS (Sam S. Marks, mgr.).—Harry North and his comedians, assisted by Miss Braxia Goodwin, continue to draw crowded houses nightly. "Yankee Doodle Dandy" was the

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first play presented this week. Some good specialties were introduced by Grace Whitchee, the two Fergusons and Baby Vera. Schepp's dog and pony show is a great drawing card. NOTE.—Hereafter Mr. J. J. Murdoch of Chicago will do the book-ling for this house.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.).—Fair business. Week of 12: Valdare Troupe, bicyclists, well received; Kelly and Kent, comedy singers and dancers, fair; Gardner and Stoddard in a sketch,

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"Vaudeville Frivolities," pleasing; C. Torbay's all-honettes, went well; C. W. Littlefield made a fair impression; Joe Reichen's acrobatic dogs were well received; Treheuk and Talka Farm were good. Closed with motion pictures. Coming week of 19: Rosow Midgets, Viola Gillette and others. MARTEL.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Another splendid bill drew the usual crowded houses. Paul Conchas gave a marvelous exhibition of heavy juggling. Eltinge, a female impersonator, is in the front rank; Harrowa, Lancaster and company made good with their sketch, "Tactics of the Blue and Gray." Wormwood's dogs and monkeys are well trained.

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chances. The Kuhns are clever musicians and singers. Andy McCloud, the Irish minstrel, delivered the goods. The Prentice Trio are skillful acrobats. Others were Blanche Buford, Lester and Moore and Margaret Hayes. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Week March 12, Preille's Dog Circus is a good one and pleased mightily. Mr. and Mrs. Robert Fitzsimmons appear in their love making sketch, in which Bob taps the bag to much applause. Loula Simon and Grace Gardner scored heavily in their sketch, "The New Coachman." A. O.

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Duncan, ventriloquist, was amusing; Allie Gilbert and her Summer Girls, in a good singing and dancing specialty, caught on; Augusta Glose, in a musical monologue, was a good entertainer; Ethel MacDonald, the girl behind the drum, is a pleasing number; Carroll Johnson, blackface comedian, was pleasing. Show closes with pictures.—ROYAL (W. H. Buck, mgr.).—Week March 12, The Black Crook, Jr., company opened to fair business here in a melange of music, dancing, singing and comic situations. Coming, week March 19, Irwin's Big Show. J. J. M.

TRENTON, N. J.

TRENT (Ed Reuton, mgr.).—Week March 12, Geiges and Walter in their musical novelty, "In the Streets of Italy," very good; Major James D. Doyle pleased; Harry Carson Clarke and company, in "Strategy," made good; Mason, Kelly and company provoked laughter with their farce, "The Onion Trust"; Lew Kelly, headliner, got the glad hand; Edward Clark and his six winning widows, good; show concludes with Biograph. Bill for next week includes Leslie and Dalley in "Going Abroad"; "In the Swim," spectacular novelty of twelve artists; Hugh Stanton and company, Barras Bros., Klein and Clifton, Almont and Dumont, Zingari Trio and Biograph. H. R. HEATH.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res, mgr.).—Bill for week March 12 headed by Viola Gillette in an exceptionally strong, singing number called "Accidents Will Happen." While the skit is not much in itself, it serves well to bring about several songs, and these were pleasing. George J. MacFarland's work was second only to that of the star. They were obliged to respond to several en-

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cores. Unusually strong also is the act of Ed F. Reynard, the ventriloquist, for he has the most marvelous lot of mechanical figures ever seen here, and his act was a big hit. Steeley, Doty and Coe came in for their share of the applause with their strong musical act. Clever imitations of famous stars, most of whom are well known here, were given by Miss Violet Dale, and her work was faithfully done. Nat Leroy and Minnie Woodford have a lively conversational act with good songs and jokes that are new. Eddie Leonard appeared and claimed he was unable to work on account of a throat trouble. His assistants, the Sharp Brothers, went on in their dancing turn, and are presenting a satisfactory number. Spaulding opens the show with a clever exhibition of hand jumping and equilibristic work. Kinetograph pictures conclude the show. Coming next week, Watson's Farm Yard, Eddie Heron and his Show Girls, Carlin and Otto, Dorothy Kenton, La Vine Cimarron Trio, La Belle, Thomas and Payne and the Kinetograph.—NOTE.—The American Theatre (H. S. Hall, lessee and mgr.) has closed until after Lent on account of poor attendance. SETAB.

WICHITA, KAN.

BIJOU (Carl E. Olson, mgr.).—Sullivan and Faunce, dancing marionettes, were well received, as were Raynette St. Germain, introducing her unique Japanese box mystery. Little Ethel Mabel sang the illustrated song. Wharton and LeRoy in comedy act entitled "I Wish You'd Listen," were good. Bijougraph closed the show. Business good. NOTE.—Throso Kemp closes here and goes to Shawnee, Okla., to take a partnership and open and manage a new vaudeville theatre. LYRIC (Cox & Wise, mgrs.).—Madge Daytell, coon shouter, opened the show, fair. Billy Durant presented a Chinese comedy act and pleased. Car-

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rolton and Hedges, singers and dancers, good. Illustrated song and the Lyricope. Business fair. A. C. RACE.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK.—Opened to very good business week 12. The Four Shannons, juvenile quartet and dancers were well received. Harry B. Lester and his eight mascots got on very nicely. Healy and Meehan, comedians and dancers, went well. Mr. and Mrs. Jimmy Barry got continuous applause. Three Brothers Lamays, European comedy acrobats, were well received. Mitchell and Marron, illustrators, good. The Four Seasons earned several recalls. The Kinetograph closed the bill.—NOTE.—Illness and Remington were compelled to cancel this week on account of the illness of Miss Remington. PITRO.

WATERBURY, CONN.

JACQUES (W. J. Fitzpatrick, mgr.).—The bill this week is hardly up to the standard. Felix, Barry and company, the headliners, in the sketch, "The Boy Next Door," failed to please. The real hit of the bill was the Three Roses in a dainty musical act. "The Benediction" (see New Acts) scored heavily. The other real hit of the bill was the Golden Gate Quintet, a party of five colored singers and dancers. The Three Cartmells have a clever act. The Josephine Trio scored as the acrobatic feature of the bill, and the show was opened by Hayman and Franklin, who, with the help of the pianist, pleased. The picture machine closed the offering, with attendance up to the usual average. ARTHUR H. McKECHNIE.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.).—Show opened to a good house on Monday with a good bill. West and Van Sieden in their musical act "A College Gymnasium" made a decided hit. Bertina and Brockway, a dancer and a contortionist, two girls, went strong. Russell and Dmlar, in a Southern sketch, pleased. Lilby and Trayer, return engagement, made good. Fiske and McDonough, in their sketch "Good News," went well. Katie Rooney and company went very strong. Miss Rooney's impersonation of her late father was excellent. Fred Ray and company, in travesty on Shakespeare, was one big screen. The Doricope showed some good pictures. Business good. ELZIE.

YOUNGSTOWN, O.

GAYETY (Jos. W. Weiss, mgr.).—The European Sensation Burlesquers, presenting "Schultz's Hotel" and a souvenir, are making a hit to big business. Special feature, Yapasuma troupe of royal Japs. Next week: Al Reeves' Beauty Show. NOTES.—This is the fourth week of the new Gayety Theatre with excellent business. Harry Davis of Pittsburgh is looking over sister here to build a new vaudeville house. CHAS. R. BROWN.

YORK, PA.

PARLOR (Wm. Pyle, prop. and mgr.).—The bill of week March 12 made a big hit. Leonzo, the Dutch juggling butcher, good; Ed K. Cassidy, illustrated songs, good; the Silver Comedy Four, fine; Hoyt and Waller, big hit; the Musical Bartletts, strong. Kinetograph closes the show. TRIXIE.

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En Route N. Y. STARS

Pittsburg Gazette, Oct. 23.
Raymond and Clark are something more than the rapid fire conversationalists, which they are advertised. They are a pair of the best comedians on the variety circuit. Their jokes are new, and yesterday at the Gaiety they kept their hearers convulsed with laughter as long as they remained on the stage.

Cincinnati, Ohio, Oct. 30.
The Ollo acts are all hits. Raymond and Clark in their rapid fire conversation and clever parodies captured the laughing honors. The act went with a hurrah.

Cincinnati Commercial, Oct. 30.
Raymond and Clark were especially good. The introduction of Mr. Raymond upon the scene in a most eccentric fall fairly convulsed the audience with laughter.

Providence Journal, Sept. 19.
Raymond and Clark, rapid fire conversationalists, have an especially good turn. The man is particularly clever and the woman sings some funny parodies.

Pittsburg Chronicle, May 16.
Raymond and Clark have one of the best conversational turns ever given at the Academy. Their dialogue is replete with local coloring.

Baltimore Sun, May 2.
Bob Raymond and Maggie Lee Clark have one of the best sketches seen at the house this season.

Nashville Banner, Nov. 7.
The specialties are for the most part below the average seen at this house, though there are two which show up to excellent advantage. Raymond

and Clark, rapid fire conversationalists, get off a number of sprightly local gags which keep the audience in a roar from the time they are on the stage until they retire.

Holyoke Evening Telegram, Feb. 2.
Raymond and Clark, billed as rapid fire conversationalists, lived up to their title, and the pair exchanged some of the brightest and wittiest repartees heard in the theatre this season.

Springfield (Mass.) Daily News, Jan. 30, 1906.
The bit of the show was scored by Raymond and Clark in a rapid fire conversational act that kept the audience laughing steadily while they were on the stage. They have a barrel of brand new stuff, all of which is bright and clever, and the few familiar jokes that are put in are merely to give the audience a rest.

Kansas City World, Nov. 27.
Raymond and Clark, rapid fire conversationalists, sent some healthy shots at the local police and the notorious union depot. This made a hit with the patrons.

Philadelphia Item, Oct. 15.
Raymond and Clark were very pleasing in a singing and talking act. Their songs are catchy, and their witty sayings and jokes set the audience into roars of laughter who were loath to leave them off the stage.

Variety.
Telegraphed to same from Buffalo.
Raymond and Clark are the best in the Ollo. Their act received much favorable comment about town on account of the number of original sayings they have. An original act invariably sets Buffalo talking.
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"Mike Haggerty's Daughter"
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12 WEEKS IN NEW YORK CITY WITHOUT A REPEAT, 12

TWENTY-EIGHT PAGES.

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VARIETY

VOL. II., NO. 2.

MARCH 24, 1906.

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CHICOT

Edgar Miller N.Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

WILLIAM MORRIS' CHICAGO PLANS.

William Morris returned from Chicago Tuesday morning and expresses himself as being well pleased with the result of his trip, which was made for the purpose of selecting a branch office in that city.

"I have taken an office at 167 Dearborn street," he said to Variety. "This is next door to the New Majestic Theatre, and gets me in the centre of things. The office is well located, and while not as large as I might wish, it is probable that in a short time I shall be able to extend the space. Jesse L. Lasky leaves next week to take charge, though it is not probable that I shall be open much before the middle of April. Others of the New York staff will accompany Mr. Lasky.

"Later on I may increase this force with recruits from the Western offices, but upon this point I am not decided.

"Apart from establishing the office, the most important accomplishment was the arrangement made with a St. Louis capitalist to book for houses to be built in that city and Cincinnati. The idea is to pattern the houses after the Orpheum in Brooklyn, having a restaurant attached, and running the same sort of bills. Both are to be called the Orpheum. Abe Jacobs and 'Doc' Freeman may be the resident managers.

"I had some talk about a Milwaukee house, but there is already a house there, the Crystal, managed by B. F. Williams, and booked through the Western Vaudeville Managers' Association. As they purpose building a house in opposition to their present client, I dropped the idea for the present.

"Another important move is the representation of the Hippodrome in Cleveland. I shall have the exclusive booking of this resort and have already placed about \$50,000 worth of acts, including Ralph Johnson, the Cottrells, Mlle. Marquis and Juan Caicedo, all of whom have long time contracts.

"In spite of its location and the fact that the house has not previously ranked as one of the first class, the International is doing a big business. They have the shows and are drawing the people in consequence.

"In my hurried visit I was not able to do more than look over the ground superficially, but I am satisfied there is plenty of room for development out there and believe that there will be more vaudeville houses in Chicago within a short time. There is a field for vaudeville that is not fully cultivated, and I feel that an office there is needed.

"I shall give considerable of my own time to the Western branch, making frequent trips there, and feel safe in saying that it is but a question of time when the volume of business transacted in Chicago will equal that of my New York office."

MARTIN BECK HOME.

Martin Beck arrived last Wednesday from Liverpool, two days overdue. What looked like a streak passed through the city and landed in the 20th Century Limited. It was Beck en route for Chicago, where he will talk things over with Morris Meyerfeld, Jr., the president of the Orpheum Circuit Company, who awaited him there.

"K. & E." IN VAUDEVILLE.

(Special to Variety.)

Cincinnati, O., March 21.

Klaw & Erlanger have sent a telegram to John H. Havlin of the Grand Opera House, directing Mr. Havlin to secure a site for the erection in Cincinnati of a new vaudeville theatre. Mr. Havlin immediately sent a letter to A. L. Erlanger asking for particulars respecting the size of the lot and all particulars.

The telegram states that Messrs. Anderson and Ziegler ought to have opposition in Cincinnati in their vaudeville enterprise, and in furtherance of a plan of opposition to those who are giving aid to the Shubert-Belasco syndicate. A. L. Erlanger, who signed the telegram, states that he has secured the cooperation of Edward Stair, Sr., of the Stair-Havlin firm, controlling a chain of theatres, which is conceded to be one of the strongest bookings in the country. Mr. Erlanger further says that he and Mr. Stair have negotiated to the point of the latter guaranteeing first class connecting towns all over the country for superior vaudeville attractions. Mr. Havlin has already negotiated with several parties for a suitable site and is awaiting a reply from A. L. Erlanger for specific instructions as to the size of the lot desired.

Manager H. M. Ziegler of the Columbia Theatre, when interviewed about the new house, laughed at the idea and declared his belief that no such theatre would be established.

HURTIG & SEAMON IN NEWBURG.

A report of seeming authenticity was current this week that Hurtig & Seamon have secured a site for a new vaudeville theatre in Newburg by the direct purchase of a plot of ground in the main business part of the city. Ground, so it is said, will be broken for the building within the next month or so, and the enterprise will be in operation by next season.

The agents were also wondering whether or not the same firm intended to put another house on 125th street. They are known to have bought a corner lot at 125th street and Park avenue, but placards on the buildings declare that they are to be renovated and made into first class stores.

The supposition is advanced that perhaps the managers have purchased the property as a pure investment for the present with an idea that in the future the stand will be a valuable one for theatrical purposes.

HOMANS IS HURT.

George Homans is grieved because none will accept seriously his lease of the Herald Square Theatre. It pains him that men who have known him for years wax facetious, and therefore from his heart outward he speaks. "I have spent \$28,000 since the acquisition of the house," he said the other day, "and this is all my own money. No other capital is interested in the venture except that a certain vaudeville manager of national reputation guaranteed the rental. I am going to open and run the house myself."

When the red fire has burned out and the calcium man has shut off the gas, it will probably be found that the Shuberts have the house, as was announced in last week's Variety.

STILL TALKING MERGER.

Although the Eastern and Western burlesque "wheel" magnates have continued their conferences, it is not apparent that any good will result therefrom. The Western men declare that no show will clean up less than \$5,000 on the season, and that on April 15 they will have concluded the scheduling of the companies for next season.

The Eastern managers are opposed to taking over any of the shows owned by house managers, contending that the best interests are served when house and combination managers stick to their individual lines. The Westerners scoff at the suggestion that they give up what has been found to be a profitable venture and there the discussion seems to rest.

The Western men declare that they will have two new houses in town next season, one in direct competition with the Dewey and another to oppose the Gotham on 125th street. If the Circle stays in there will be a third house put up near Columbus Circle.

It has been settled that Frank B. Carr's Unique Theatre in Brooklyn will be dropped from the Western Wheel, and there may be another Brooklyn house left out of the fold. Each wheel announces two new houses in Brooklyn, the details of which are delightfully vague.

From all appearances the Western men purpose going ahead with no expectation of a merger, and the change, if any, will come after next season.

WHAT WILLIAMS OFFERED.

Percy Williams recently received a letter from a man who wrote on a livery stable letterhead as follows:

Bernardsville, N. J., March 14, 1906.

Mr. Williams:

Dear Sir—I have just opened a theatre at this place and would like to pull off a show every two weeks. What can you do for us, say about eight people in a company? We don't want anything too loud, for the town people won't stand for it. Waiting your reply, yours,

F. E. BALLENTINE.

This is what Mr. Williams wrote in answer:

Ballentine Bros.:

Gents—Yours received. I could pull off this show April 1st, if not too loud for the Bernardsville town people:

The Two Vestas,
and Victoria,
In a Refined Boxing Bout.

De Vries and Roberts,
Costume Wrestling Match.

Homans' Herald Square Quintet,
Introducing "There's a Dark Man Coming With a Bundle."

Lykens and Levy,
Pie Eating Contest.

The Morris Vaudeville Guards,
Presenting Their Holland Building Stair Climbing Feats.

Terms: 60 for troupe; 40 for opera house. With use of your livery stable for one dress rehearsal.

Yours truly,

P. G. WILLIAMS.

P. S.—Is your orchestra a union man?

MRS. BROWN-POTTER SURE.

M. S. Bentham, the agent, received a cable the past week from Herman Oppenheimer, who was commissioned by Mr. Bentham when leaving for the other side to secure Mrs. James Brown-Potter at any price. Mr. Oppenheimer said that Mrs. Brown-Potter had been signed and would shortly appear provided the weekly salary of \$2,500 be forthcoming. It is understood that a few managers have agreed to pay that much for twelve weeks anyway.

MANAGERS SUED.

Toledo, March 23.

As a result of the arrests made here a week ago Sunday of artists who appeared at the Empire, Arcade and Burt's theatres, George H. Ketcham, Moses T. Bloch and Charles Potter, the managers of the respective houses, have been sued in three instances for \$25,000 for false arrest.

ANOTHER FOR WESTERN WHEEL.

Chicago, March 23.

It is understood here that Sid J. Euson's Theatre, where stock burlesque is now being played, will be taken into the Western Wheel for next season either with or without Mr. Euson.

MORE FOR INTERSTATE.

The Interstate Circuit has added two new theatres to its string, which will be known as the Majestic theatres. The one at Little Rock will open April 2, under the management of Charles Clair. This house cost \$65,000. It is of Romanesque architecture. At Birmingham the opening is set for April 9. The manager has not yet been appointed.

MOZART DENIES.

Edward Mozart, who controls a four-house circuit in Pennsylvania, was in town this week, and took occasion to declare that there is absolutely no foundation for the report that his theatres may be absorbed by the Keith people.

"A. Paul Keith and J. K. Burke were in Lancaster, where I have my headquarters, some time ago, but the visit was entirely a friendly one," said Mr. Mozart. "My houses are doing nicely and are not on the market. I am sufficiently satisfied with my proposition to be willing to extend it. I am building in one city, have secured a site in another and hope before many seasons have passed to be interested in nearly a score of vaudeville theatres. They will all be within a limited territory and be accessible one from the other by trolley car."

SOME KEITH NOTES.

A rumor from Pawtucket says that the Keith house there will be open for vaudeville again next season, it playing stock at the present time. Pawtucket is near Providence, "almost" on the way to Boston.

A report around town that B. F. Keith had entered into an arrangement with Cahn & Grant to play the latter's circuit of combination houses in New England with the Keith bookings probably arose from the arrangement still in effect at the Lowell Theatre, which Keith recently lost. A few future bookings were accepted by Fay Brothers & Hosford to relieve the Keith agency of any embarrassment.

The Bijou Theatre in Binghamton is coveted by Keith, and some negotiations are under way.

One of the two theatres in Manchester, N. H., a city of about 60,000, will be turned over for vaudeville under the Keith direction before the season closes. Vaudeville is about the only thing left for Manchester, that town being notoriously a poor one for legitimate shows.

Maud Courtney is here, having performed the sad duty of bringing her mother's remains to this country for burial.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone 1837-38th St.
SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

SUBSCRIPTION RATES.

Annual\$3
Foreign 8
Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address
or as per route, as desired.

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ADVERTISING RATES ON APPLICATION.

Vol. II. No. 2.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

Fleurette De Mar and Tom Fortune, in "My Sweetheart," have been booked for one year solid.

Van and Maddox intend to put out a minstrel organization composed entirely of girls, carrying thirty of them inclusive of a female orchestra.

Edna Collins, wife of Stuart Kollins of Polk and Kollins, is coming over. Miss Collins is now in London. M. S. Benthall will direct the engagements.

John J. Iris lasted a week at Myers' Doric in Yonkers. Mr. Iris says that was plenty, and his only regret is that he received only three days pay for his services.

De Witt, Burns and Torrance sailed Wednesday for South Africa, where they will play the Ilymans houses for three mother's remains to this country for African time.

Al Sutherland's "County Fair," with Neil Burgess, is reported by Mr. Sutherland to be playing to big business through the one-night stands of New England. Mr. Sutherland has no intention, though, of giving up vaudeville for the legitimate, this venture having been what is known as a "flyer."

William Morris is offering thirty-two weeks for next season.

Violet Holls, of "The Earl and the Girl" will soon leave that piece for vaudeville.

Hoey and Lee have in construction a new act to be produced later in the season. One more person will be added and a special setting provided.

Barney Gerard, the manager of Miner's Bohemians, has been commissioned to turn out several musical pieces and burlesque numbers for next season.

Polk and Kollins and the Carmen Sisters were put in the bill at the Colonial Monday afternoon to replace Therese Renz, who is suffering from tonsillitis.

When Lee Harrison makes his reentry into vaudeville he will have as a vehicle a sketch by Will D. Cobb. Harry Hermesen will take Harrison's part in the Weber burlesque.

Seymour and Dupre will leave for Australia on May 7 for a tour of five months.

Edmund Day is writing a new sketch for Mr. and Mrs. Gardner Crane.

Al Mayer will give this year's annual benefit for Jake Lubin, treasurer of Miner's Eighth Avenue, to-morrow night.

Cliffe Berzac will be one of the season's features at the Hammerstein roof this summer, playing the entire three months the aerial resort is open.

Anna Boyd, who never seems to forget that she was the Widow in "A Trip to Chinatown," is going to try vaudeville again. Jack Levy will manage her.

Proctor's Twenty-third Street Theatre has its headliners secured for the next eight weeks.

Yvette Guilbert, the French "disease," will open at Proctor's Twenty-third Street on April 16.

Rossi, the foreign animal trainer, will send over another "musical" horse, opening at the Hippodrome April 16.

The Keith Agency is offering forty weeks for next season, that covering the Western time including the Orpheum circuit, et al., which is not (as yet) directly controlled by Keith.

Anna Fitzhugh has returned from Chicago, and the announcement is made that she will presently be seen about the Eastern vaudeville houses in a new singing act.

McWaters and Tyson have been booked solid until December. While playing the Alhambra recently Miss Tyson sprained her voice, taking the following week to heal the bruise.

Della Fox, who has worked ninety out of the last ninety-three weeks, will soon leave vaudeville to form one of the quartet of operatic stars to appear later in the season at a Broadway house.

LEO GARRILLO'S CARTOON OF THE WEEK



WELL ?

It is claimed that Julian Rose is using a parody medley of patriotic airs which he obtained through the employment of a stenographer, who jotted the words down, after the privilege of singing the song had been denied Mr. Rose.

Recently an act was offered twenty weeks of Keith time for next season. The salary was satisfactory in consideration of the time furnished, but the agency was asked for a guarantee over Mr. Keith's signature. This was refused and contracts were returned unsigned.

The New Family Theatre of Brooklyn has opened its doors to the public as a refined vaudeville house. The new theatre is under the management of Al G. Flournoy, well known in San Francisco and Chicago as one of the hustling managers of the Sullivan-Considine staff. The prospects of this theatre seem bright and rosy.

Alma Moor, a former chorus girl of the "Buster Brown" company, attempted suicide at Topeka, Kan., while a member of the Gaiety Stock Company there. She will recover. A love affair is supposed to be responsible.

So well pleased is Tom Miner with the showing made by the Bohemian Burlesquers on their recent Western trip that he announces that next season he will feature Andy Gardner, Ida Nicolai and Will H. Ward in Barney Gerard's latest musical comedy.

A wreck on the Rio Grande Railway in the West late last week caused much fear at the Orpheum Theatre in Denver that Lew Sully was seriously injured in it, as he did not appear when due. Mr. Sully canceled, however, but would have been on the train otherwise. The Six Salvagis replaced him on the Orpheum bill.

The Hodgins will open at the Hippodrome on December 24.

Gus Sun will open a vaudeville theatre at Chillicothe, O., April 23.

Vesta Victoria will have all new songs when she comes to the Colonial next week for her farewell engagement.

Two of the girls who appeared in James Forbes' "Poster Girls" have decided to do a sister act, and will be known as Malveen and Thomas.

Tom Kelly the tenor will give a vaudeville entertainment and reception at Amsterdam Opera House on Sunday evening, April 15.

Gertie Fort of "Aladdin's Lamp" is going to be the center of a comedy sketch in vaudeville under the management of George H. Brown.

Why the Vaudeville Artists of America Should Organize

BY EPES W. SARGENT.

The most prompt and emphatic solution to the vexed question of organization among artists would be the formation in this country of a branch of the International Artisten Loge of Berlin, could such an arrangement be made. Twice an effort has been made to induce the I. A. L. to establish a branch here for the benefit of the American artist, but the committee has decided that this would not be wise, and the best thing to be done would be the establishment of an organization upon almost similar lines.

The I. A. L. was founded to overcome contract and other abuses in the German theatres. Even at their worst the conditions here were better than those prevailing in the German houses, where the contracts were so framed as to practically release the manager from all responsibility for any action he might take while affording the artist no protection whatever.

Conditions finally became so bad that there was immediate need of a reformation and the I. A. L. became a fact.

At first there was a disposition to fight the artists, but the leading managers early perceived that the benefit would be mutual and fell into line, thereby forcing others to do so.

The fundamental principles of the Loge are first the adoption of a contract form equitable to both parties to the agreement, and afterward the enforcement of such contracts whether the offender be artist or manager.

To that end a law committee was formed composed of the Legal Director of the Loge, together with certain of its officers and members. Artists with grievances were required to appeal to this committee, stating the case in full. The manager's side was heard and then, if the committee decided that there was just cause for complaint, the artist assigned his case to the Loge, which prosecuted for him.

Under German law both parties in a suit are not permitted to give sworn testimony, the presumption being that such a procedure would encourage perjury. The judge decides which litigant should be sworn and the other is only permitted to make a statement. In theatrical cases it was usually the manager who was sworn, but there was no bar to a sworn deposition from the artist if the Loge was the plaintiff, and by this means a great bar to success was removed.

Before bringing suit every effort is made to adjust matters, but once it is found impossible to settle matters out of court the case is pushed to the limit, and once the points of law have been decided it seldom happens now that the manager holds out for a suit, knowing that he no longer fights a single performer or act, but the entire profession.

But where an artist breaks a contract with a manager the manager also possesses the right of appeal to the Loge, and the artist being found in the wrong he is compelled to make amends or forfeit all of his rights.

In addition to the legal features there

is a benefit branch and performers adjudged worthy may obtain loans, often saving an engagement through being provided with the funds with which to move a large troupe a long distance.

For the benefit of members traveling abroad centers were established in each country, one artist serving as executive member and being practically president of that branch. Weekly meetings were held, the reports and comment being transmitted to the Central at Berlin.

The London branch has finally developed into a prosperous affair with an office with a secretary in charge and is in affiliation with the Music Hall Benevolent Fund, the Music Hall Artists Railway Association, the Water Rats and the Terriers.

For a time after the establishment many cautious members who had joined the society in Berlin dropped their membership in the fear that the English managers would resent the appearance of a belligerent organization of artists, but the affairs were skillfully administered and not only has this membership been regained, but hundreds of other representative artists have since added their names to the roll.

It was some three or four years ago that the New York branch petitioned the Central to establish an office here. The matter was discussed at length and was favorably considered until it was shown that the Loge did not meet the requirements existing on this side of the water. The American legal representative, William Grossman, made a trip to Berlin a couple of years ago for the purpose of discussing the matter with the heads, and it was half promised that one of the executives would visit this country for the purpose of looking over the ground, but the idea was abandoned.

The Loge admits to membership only the owners of troupes and actors owning a part of an act in their own right. The set fees are but seventy-five cents monthly and it was argued that protection and insurance could not be given here on any such income, while if the rates were raised to the amount required it would entail a hardship upon those members of the I. A. L. visiting America.

There is no question but that an organization framed along the same lines and composed of American artists would be welcomed by the I. A. L. It is more than probable that arrangements could be made whereby prompt assistance could be given Americans abroad, and vice versa, each body reimbursing the other for such outlays as might be made at its request.

This would be by far the best solution of the problem which confronts the actor to-day. He would have the advantage of the experience of the older body, he would be working along lines already shown to be successful in such widely varying countries as Germany and England and above all he would have the cachet of established success and affiliation with a body of general continental influence.

It would be in no sense a fight organiza-

tion, it would offer protection to manager and performer alike, it could bring about a revolution in the booking business and make one of the most important amusement ventures in the country something other than a mass of abuses.

HOW STANDS LAMKIN?

No one seems to be fully aware how H. H. Lamkin, of Toledo, stands. Mr. Lamkin manages the Arcade there and has had weekly vaudeville bills booked through the office of William Morris for some time.

About a year or so ago Lamkin called on E. F. Albee, the Keith general manager, while the latter was in Cleveland on one of his periodical trips, and offered to come into the Keith Agency, provided J. K. Burk received no more bookings from that source for his Toledo Park. Mr. Albee would not agree to the proposition, and no more was heard until this week, when it became known that some acts were being booked for Lamkin's house through the Keith office.

At the St. James Building it was said by a Keith minion that the exclusive booking had not been received; that acts often were booked through their office for Lamkin, but elsewhere it is generally understood that Lamkin has "switched," induced to do so by the threatened invasion of Toledo by Keith through the Valentine Theatre there.

If Keith has Lamkin, it is likely that he also has acquired the Valentine Theatre, which will be useful in keeping Mr. Lamkin in line, his indecision in the matter of bookings having become noted in vaudeville circles.

KEITH MAKING OVERTURES.

It is understood that Weber & Rush were recently approached to place the bookings of their several houses through the Keith Booking Agency. Several highly colored promises accompanied the proposition. The firm are at present having their bills arranged in the offices of William Morris.

AN ANIMAL ODDITY.

Vasile Papescu, for some years Hagenbeck's chief trainer, and who was the first to induce a lion to appear comfortable on an elephant's back, is now under the management of M. S. Bentham with a new act. A black bear has been trained to ride a white Arabian steed by Mr. Papescu, and the dumb duo will be seen shortly, either in vaudeville or at the Hippodrome.

FRED WALTON'S OWN SHOW.

On April 30, at Hyde & Behman's Adams street theatre, in Brooklyn. Fred Walton, the English pantomimist, will head a bill composed only of feature acts. The bill as then appearing will be a travelling vaudeville aggregation of stars, playing the larger cities East for a limited time.

THE "HIP" RETRENCING.

Commencing next Wednesday, the "plunging horses" will be reinsated at the Hippodrome, occupying the time now given to the jungle scene. Various reasons are ascribed as the motive for the move.

Rae and Benedetta will joint the Orrin Bros.' circus on April 22.

BOWERY.

May Howard has been an unfamiliar figure in Eastern affairs the past few years, she having been kept out of the burlesque field here by the combination of managers. The Western Wheel has given her the opportunity to shine once more and the boys are glad to welcome her return. One thing may always be said of the Howard show, it is more tastefully dressed than any other organization on the road, for she possesses a taste in design and color effects that could be put to good use in more pretentious lines did she so elect. There are half a dozen sets of costumes for the chorus that are markedly effective, one of them, the last used in the after-piece, being a dream in subdued colorings. In the first part she is so busy changing her dress that she has small time for the stage, but comes on long enough to show four gowns handsome enough to deserve the title of creations. There is a good olio and the farces are no worse than the rest of this season's output. The last is mercifully short because of the extended olio; the opening is reminiscent and lengthy. Several men appear to be considered comedians without any very just claims to such classification, but before the audience is bored the girls come on and sing. May Belle (without her jewelry display) is there to remind of the old Sam T. Jack stock and it seems that the only blown-in-the-bottle Ed Morris is with this show. He was announced last week as with the Grieves outfit. The Grieves Morris is more like the Ed Morris who used to play at what is now the Princess than the Ed Morris who did, for Morris has grown careless in his work. Ruby Marion and Amy Thompson invaded the first part with cornet duets. It is brief, its best point. The regular olio is better, Russell and Locke do some dancing that is really good and the Musical Craigs have an instrumental act that is better than the average. Price and Edwards in a comedy act should be left out of the olio and confined to the burlesque, but Lavelle and Grant do a strong man acrobatic act, showing real work and a couple of new ideas. They could cut out the muscle parade, which no longer interests, with profit to themselves, for they can make more direct appeal with their acrobatic work. Yuma is made the feature. He does an act similar to Zutka and is said to be that performer under a new name. He works the automaton feature awkwardly but redeems himself with a ring specialty that possesses far more interest than the average performance of this sort. There are living pictures badly draped sandwiched in between the numbers. Taken in all it is a show that pleases, its principal need being stronger comedy. *Chicot.*

LILLIAN RUSSELL BACK.

Lillian Russell, at one time known as a prima donna, arrived into New York last Wednesday and dropped into Rector's in the evening, where she held a levee, even holding the waiters spellbound by the gorgeousness of her get-up.

CHERRY SIMPSON SINGLE AGAIN.

Cheridah Simpson, who was the leader of the disbanded City Girls, will go on alone now in vaudeville, opening in a week or so.

Dean of Vaudeville Celebrities

Last Thursday Tony Pastor celebrated the forty-first anniversary of his assumption of management by appearing on the stage of his own theatre. The reception accorded him left no doubt in his mind of the esteem in which he is held by the artist and his audiences alike.

But something more was celebrated; the birth of what is now called "vaudeville," for it is to Tony Pastor that credit is due for the alteration of a specialty performance from a thing gross in conception and catering only to men into a performance possessing the varied interest of the old form of entertainment with the added brightness that cleanliness induces.

To Mr. Pastor is not only due the credit for developing the business, but since his first connection with the profession he has been ever ready to lend a helping hand to the artist struggling to gain recognition. It is the custom to recall that it was he who gave an opportunity to many of the Broadway stars while ignoring the fact that many of the stars of the next decade will be glad to ascribe to Mr. Pastor's sympathy their initial start.

The little house on Fourteenth street that bears his name is still the home of many debuts not now considered important but which will be recalled when the present beginner has gained a position of prominence, and there are hundreds of actors who remember with gratitude his ready sympathy and assistance when they were endeavoring to place their act before the New York managers and agents.

Mr. Pastor first came into public notice as a church singer when in the old Dey Street Church in 1843 he sang duets with Christian B. Woodruff, afterward a State Senator and politician of note.

His work in this capacity attracted the attention of the Barnum management and the following year found him singing at Barnum's Museum billed as a child prodigy. His next engagement was with Raymond & Waring's Menagerie, where a stage performance was given in connection with the exhibition of a collection of wild beasts. He appeared in burnt cork, playing tambourine and singing in the minstrel first part.

He was then apprenticed to John L. Nathans, and made his sawdust debut in the fall of 1847 at Welch's National Amphitheatre in Philadelphia. Circuses were small enough in those days to permit the performance of afterpieces and in addition to riding in the entree and doing tumbling he played juvenile parts in these farces.

When summer came he took to the road with Welch, Delavan & Nathan's circus, spending the following winter in Boston at the Federal Street Theatre but going back to the tents when the red wagons started out.

He finally became ringmaster and did "Pete Jenkins," a rural character who entered the ring apparently intoxicated but who finally stripped to ring costume and did a riding specialty. The winter of 1852 found him at the Bowery Amphitheatre acting as ringmaster and playing parts in the drama and the next year he was doing "bones" with a minstrel show in town.

Then he developed his specialty as a singing clown and in 1854 traveled with Mabie's circus, going the following year with Levi North's circus.

His real New York career may be said to date from 1861 when he opened at the Broadway Music Hall, subsequently going to the American Theatre—the famous "444" Broadway. Here he remained for four years, with occasional trips to the larger towns.

March 22, 1865, saw the birth of "Tony Pastor's Own Company" at Paterson, N. J., whence he went on tour, winding up with a four weeks engagement in Boston.

Mr. Pastor then joined hands with Sam Sharpley, an old time minstrel manager, and together they opened Tony Pastor's Opera House at 201 Bowery, the site of the present People's Theatre.

Sharpley soon retired leaving Mr. Pastor in full control. With no partner to consult Mr. Pastor determined to put into practice a theory he had long held. He announced that the house would cater particularly to women and family parties. It was a daring innovation in a day when few women attended such an entertainment and those were of a type who had small reputation to lose.

Friday nights were designated as ladies' nights, when women with escorts were not required to pay, and there were ladies' matinees on Tuesdays with a prize ranging from a ham to a silk dress or a sewing machine. The shows were kept free of any offensive line or bit of business and before long the stag audiences had become a thing of the past at Pastor's. Mr. Pastor little realized then that he was building the foundation of a business in which millions of dollars would later be employed.

It was at his house that the first production of a farce comedy as it is now understood was performed under the title of "Fun on the Stage"; at the same house was offered the first condensed opera and here was first seen Hoyt's initial success, "A Rag Baby."

Among those who were helped to success by Mr. Pastor are Lillian Russell, the Sappho Hansel Troupe, May Irwin, Nat Goodwin, Evans and Hoey, the French Twin Sisters, Francis Wilson, Ward Vokes, Weber and Fields, Denman Thompson, William J. Scanlan, Jennie Yeamans, Harry and John Kernell, Pat Rooney, William Harris (the theatrical manager), Harrigan and Hart, Hallen and Hart, Harry Miner, Daniel Sully, Gus Williams, Neil Burgess and many others.

He also made known to America a goodly list of English artists, including Vesta Tilley, Vesta Victoria, Jenny Hill, Bessie Bonehill, Bessie Bellwood, Paquerette and the Orrin Brothers, who now manage the circus bearing their name in the City of Mexico.

Mr. Pastor is the most active advocate of the Actors' Fund in the vaudeville branch and has accomplished great good for that excellent charity, while his annual treat to the stage children at Christmas is one of the most unique celebrations at that period. From his first assumption of managerial power he has worked for others as well as for himself. No one will

ever know all the good he has done, for his charity is without ostentation, but he has helped literally thousands and no man by his accomplishments, his personality and his friendships has made a more lasting mark in vaudeville or history. May he be spared to celebrate his golden jubilee and beyond.

AFTER THE AGENTS.

The law governing employment agents in general, and vaudeville agents in particular, came up in the Legislature at Albany this week when a hearing was had on a proposed amendment before the committee to which it had been referred.

The question of commission was thoroughly discussed, and the servant employing people protested against any one excepting themselves receiving over five per cent. An attempt will be made to have a clause inserted in the law prohibiting over that amount being hereafter charged; also that no manager may accept or demand commission for booking acts in his own theatres, and that any manager booking acts for other than his own theatres, charging commission therefor to either party, shall be deemed an agent and required to comply with the provisions of the agency law.

The amendment seems to have been aimed at the Keith Booking Agency in this city, which has avoided the issue up to now by claiming it might be called anything, but not an agent. This has resulted in saving Mr. Keith \$25 yearly besides the liability incurred by placing a bond with the city authorities.

NEW COPYRIGHT LAW.

The new copyright law now under consideration in Congress will prove of especial interest to authors and composers if finally passed by that body.

It specifically provides that a musical composition may be copyrighted at any time, either before or after production, and such protection afforded by the copyrighting to remain effective for fifty years after the author's death, if the heirs or assigns of the deceased desire to claim that option.

A PHILADELPHIA THEATRE TO LEASE.

With the uncanny ambition of vaudeville managers to secure new houses, whether in exclusive territory or opposition, the field in Philadelphia appears to have been altogether overlooked.

There is a house on Chestnut street in Sleepyville which may be leased for \$40,000 yearly, said to be a moderate figure.

COMING BACK.

Thomas Q. Seabrooke cannot get over his infatuation for vaudeville. For a time he has been appearing in "Mexicana," but in about two weeks he will pack his sombrero away with moth balls and take to the two-a-day again. It is not announced exactly what form his relapse will assume.

LISTEN TO THE "CRICKET."

Florence Saunders, who recently appeared in a sketch at Hurtig & Seamon's, which did not last beyond its initial week, is to be put out in a straight singing act.

ILLUMINATION.

I dreamed of a light that should come to me
From a source I knew not where;
But a far-off land it was sure to be,
And I longed to meet it there.
I dreamed of holding the light up high,
When it had become mine own;
And calling to pilgrims passing by
To worship it where it shone.

So long I waited my eyes grew dim,
Till at last I could not see,
In my despair I looked within.
Lo, the light had come to me,
I cannot call to the pilgrims tho'
As I once desired to do,
For I know the light that is shining so,
Is shining in their hearts too.
Earle Remington Hines.

SLIVERS' PANTOMIME COMING ON.

Louis Wesley announces on behalf of Frank Oakley, professionally known as Slivers, who is now at the Hippodrome, that two sets of scenery are in process of construction for his forthcoming vaudeville debut in pantomime. Two people will be employed in the offering, including the English clown. Mr. Wesley has a well known contortionist in mind for the second place in the sketch.

CLARK AND LA PETITE.

Another of the Wesley announcements is that Alexander Clark and La Petite Adelaide will presently be seen together in a new sketch under his management.

MORE YET.

Neva Aymur, who was the prima donna for the Roger Brothers, intends to go into the varieties. It has been decided that with a good single singing act she will win out.

LOOK OUT, LESTER!

George Cohan has threatened to obtain an injunction against Harry B. Lester, now with the Eight Mascottes, enjoining him from giving public performances of a copyrighted song used in the production of "George Washington, Jr."

FROM TRAPEZE TO HOSPITAL.

After working the Saturday matinee performance at Keith's last week, Mrs. Smith of the Aerial Smiths was removed to the hospital where she was found to be suffering from appendicitis. Her last performance was given without a hitch in spite of the suffering she must have endured.

EARL REMINGTON'S BEREAVEMENT.

Earl Remington Hines is mourning the death of her father, which occurred last week. The loss will probably still further retard her recovery from a nervous breakdown for which she is being treated by the hydropathic treatment.

This means a further delay in the presentation of the new act, "The Manicure," which will be shown some time this spring.

GOING ABROAD.

Fred Niblo and Josephine Cohan will sail for Europe May 19 on a pleasure trip. Clifford Fischer sails next Tuesday. B. Obermeyer is also going shortly.

After keeping out of vaudeville for two years, LaVeen and Cross are going to return with a new act, carrying their own setting.

Grace Von Studdiford.
Songs.
Proctor's Twenty-third Street.

After appearing in Proctor's Newark Theatre Miss Von Studdiford comes to Twenty-third Street for her first New York appearance in vaudeville. With a reputation established in comic opera, the soprano vocalizes with confidence. The three selections given are not sufficient to satisfy the house. Miss Von Studdiford acknowledges the applause, however, by taking curtain calls only. More generosity on her part would not be amiss. Miss Von Studdiford has proved a drawing card.

Sime.

Peter F. Dailey.
Musical Sketch.
Orpheum.

Dailey is using a sort of semi-musical comedy sketch, lifted in large part from "Newport," in which he was seen last year. He is supported by six girls, four of them ex-members of Wayburn's Minstrel Misses. Dailey is a detective employed by one Mr. Bankroll to get him out of a scrape with a woman. Mrs. Bankroll employs him for the same purpose. He recovers the letter—but what's the use of talking plot. That detail does not figure perceptibly. The backbone of the act is the well known style of comedy in which Dailey stands unique. The girls enter only for one medley of the coon songs Dailey sang during his stay with Weber and Fields. They are an even half dozen of tiny, dainty girls and they wear first short skirts and then the "Dinah" pantalettes. The pretty light effects that used to add so much to the old time Dailey choruses were missing and should be brought into play. Miss Brennan, an ex-Wayburnian, as Mrs. Bankroll was as pretty and graceful as the specifications called for.

Rush.

Polk and Kollins and the Carmen Sisters.
Banjoists.
Colonial.

The illness of Mme. Renz enables this new formation to present itself before a New York audience. It was first tried out in Utica some five or six weeks ago. Both acts are well known. The Carmens increase the volume of sound but decrease the technical average. It is far more showy than either of the double acts and makes its greater appeal through this. Each of the men has a solo and there are two concerted numbers; the first of these, an operatic overture, is taken at too fast a tempo. The last is the old fashioned style of playing and makes a good impression for a closing number.

Chicot.

Norton and Nicholson.
"Ella's All Right."
Pastor's.

A purely comedy sketch, showing the home life of a young married couple who are employed in department stores. "The flat," consisting of one room containing bath, dining room, bedroom, kitchen, and parlor, but no wardrobe, is the setting, and much legitimate comedy is brought out. It is called "a study from life" by Miss Norton, and is well conceived. This is the first week, and there are unlimited opportunities for humorous dialogue that may be developed. The old time jokes introduced in a burlesque manner could be improved by replacing the superfluous talk

NEW ACTS OF THE WEEK

with more talk about "shop." Mr. Nicholson gives no imitations, but plays the part of a seven-dollar-a-week counter jumper perfectly straight. Miss Norton has good lines of which the most is made. The sketch safely made a hit, for it is original in construction and conception. *Sime.*

J. Warren Keane.
Magician.
Keith's.

After a long delay Keane is at last able to get a showing for his act here in town. Among his novelties is the screen used by Mme. Herrmann and an original idea in a crystal ball that taps out the number of pips on a card chosen and answers when the proper suit is called. It is first worked on a support, but to show that it is not connected with any mechanism the ball is transferred to the magician's wand and is brought down into the audience where it answers questions before and after being shown. It is clever in its simplicity and one of the best minor tricks brought forward in some time. Keane is one of the cleverest of the card palmers and has put together an act that is worthy of attention both for novelty and deftness of work.

Chicot.

Capt. Keller's American Zouaves.
Drill Evolutions.
Keith's.

In spite of the "American" these girls are mostly English and wear sailor suits instead of the zouave dress the billing calls for. Four young men are employed in the act, which fact the drill master explains by saying that it is so difficult to hold his girls that he has occasionally to impress his sons into service until new ones can be trained. At the same time it is observed that these young men are divided so as to hold the girls in line and it is they who do the hardest part of the wall scaling with which the act closes. They should be dropped out, no matter what the cause for their employment, for two of them are spotted the moment they appear on the stage and the others soon make their sex apparent. It detracts from the value of the act and even though the girls might not do as well without them, it would be best to make it purely a girl act. As it stands it is a bad second to some other turns.

Chicot.

Audrey Kingsbury.
"The Garden of Melody."
Keeney's.

The program particularly mentions "staged by Al Holbrook," but that this singing sketch needed any staging did not become apparent. A back drop, probably belonging to the theatre, representing a garden and one lonesome swing composed the equipment. Miss Kingsbury with Octavia Broske sang three songs, one a duet. Both have soprano voices, Miss Broske's being a shade superior, and she presented a comely presence in boy's clothes. The lonesome swing holding Miss Kingsbury, who sang a solo while swaying back and forth, propelled by her "assistant," did not create the furore expected. For an encore a military number was offered, with cape

coats thrown over the costumes. It may have been intended for a burlesque, but furnished a poor finale. If the title is to be carried out, flowers and plants should be profusely placed on the stage. Instead of a novelty or even a big act, the sketch at present simply stands as a fair singing turn.

Sime.

Six Proveanies.
Cyclists.
Keith's.

These performers are new in name only, for they are a part of the big troupe recently appearing at the Hippodrome. No men are used in the act save an assistant who is handy in case of trouble with the wheels. Two of the younger girls are clever riders and one of them suggests Ralph Johnson in the daredevil features of her work. She is as agile as a monkey and works with a sureness that adds to the effect. Some of her work is new and she does a great deal to save the act. The others are good in the team work and the act ranks well up. In the suits worn Monday afternoon the color difference between the stockings and knickerbockers was so marked as to be unpleasant. They should have them dyed to match the knickers.

Chicot.

Harris and Beauregarde.
"The Country Judge."
Pastor's.

It is some time since this team has made its appearance around the city, and this week at Pastor's it appears with a girl, the daughter, in the sketch. The young woman has a "freak" baritone voice of good quality, while Mr. Harris plays a farmer without exaggeration. The sketch is patterned somewhat after Cressy's "Village Lawyer," and with the girl allowed another song it would be an entertaining number anywhere.

Sime.

Three Zolars.
Acrobats.
Colonial.

Two men and a woman are employed. The woman wears a page's suit and helps to the extent of carrying a parasol and wrap off the stage and bringing on a tray with two cups thereon in the furtherance of the idea that the two men are in a cafe garden. One of the men makes up as a most impossible woman. They perform a number of hand to hand tricks which have been seen before. It serves well enough in its place as the opening number. It will not get beyond that at present.

Chicot.

Max Welton Troupe.
Rope Artists.
Colonial.

This troupe offers Spanish ring work, employing rope grips instead of metal rings. They accomplish a number of smart tricks notable for clean cut work, neatness of costume and sureness of performance. Their work does not differ markedly from other ring acts of the muscular sort, but ranks with the best of these. Four men are employed, all of whom are workers, the act not being padded out with apprentices. The final

trick is one in which one man carried the others from the stage, one on a harness, the others on his arms, all doing hand stands. The best feature of the act is a nice sense of arrangement in the laying out of the group tricks.

Chicot.

Carroll and Baker.
Singers and Dancers.
Pastor's.

One of the team essays the character of a Hebrew comedian. Both are good dancers, and they dance too well to risk comedy. The reception given by the Pastor audience was cordial, for several new dance steps were shown.

Sime.

Williams and Pullman.
"Are You a Lobster?"
Pastor's.

This sketch is believed to be new in the sense that another woman is in it. Williams can dance. If he did that and that alone without a partner, the title might be discarded and not be indicative of a reverse state of affairs.

Sime.

OUT OF TOWN

Eddie Herron and His Show Girls.
"At the Stage Door."
Orpheum Theatre, Utica, N. Y.

One of the brightest offerings seen here this season is the act of Eddie Herron and his Show Girls in "At the Stage Door," a one act musical comedy. The act moves with a smoothness that in most cases only time gives, and the single appearance of newness was on a back drop at the rehearsal scene. Herron, the country boy in the original "Way Down East," is a good comedian. In this act he is a stage door Johnny who succeeds in getting into a theatre while trying to meet a sou-brette and is mistaken for the new comedian the company is waiting for.

Several songs with catchy music are introduced. The four girls are pretty, neatly dressed and dance well. The book and lyrics are by Herbert Hall Winslow, music by Ernest E. Brace and staged by Jack Mason.

Setab.

"In the Swim."
Novelty Act.
Trent Theatre, Trenton, N. J.

Three clever people have put their heads together and brought forth one of the best girl acts seen in the history of this house. Harry Williams of song writing fame originated the idea and wrote several catchy songs to the tuneful music written by Max Hoffman, while Gertrude Hoffman has put on the very clever dancing numbers. "In the Swim" consists of six chorus men and six pretty girls and also a tramp juggler who works closely after the fashion of W. C. Fields. The act consists of several clever singing numbers, a little dancing, some good comedy juggling and finishes with an original fan effect which is supported by the twelve members and upon which there is thrown from the balcony a series of flags of all nations, while the entire company sings one of Mr. Williams' catchy airs appropriate to the scene. The music is all original and written especially for this act and the costumes are beautiful. While the tramp juggler is clever, he is on the stage about four minutes too long. Other than this, the act

could be considered an excellent girl act and a novelty which no doubt will make the vaudeville patrons in other houses sit up and take notice.

I. M. W.

Stanley and Murray.
"A Little of Everything."
Gloversville, N. Y.

This clever duo have an act which cannot fail to be a success from the start. Miss Burle Murray, late of "Babes and the Baron" company, not only makes a first class feeder for Mr. Stanley, but also proves her ability as a soloist by a delicious rendition of two numbers. During the act John Stanley gives a travesty on opera which has been done before but in a less original manner. He also impersonates Eddie Foy and George M. Cohan in a way that proves the careful study he has made of these two. The act is snappy, full of vim and is a go from the word.

Milford Mowers.

Frederick Hawley & Co.
"The Bandit."
Minneapolis, Minn.

This act, originally called "Held for Ransom," made its first appearance in a big circuit house at the Orpheum this week. It is a thirty-minute chunk out of a far Western melodrama. Mr. Hawley is Cochise Ramondo, the bandit king; Miss Frances Haight is Marie, his captive, and H. E. Rowe is Jose Trevenie, body-servant to Ramondo. Ramondo's band has captured Marie and holds her for ransom in revenge for injuries done their leader by Marie's uncle. There is much talk and gunplay in the act, the finale finding Ramondo accidentally killed by his servant and Marie on her way to her own people again. The ability of the trio of players easily overcomes the superabundance of dialogue, the gunplay makes good with the gallery and with four or five minutes cut out of the act it promises to make good all over the house. The Orpheum audiences "ate it up" at the Sunday opening.

Chapin.

BROTHER AGAINST BROTHER.

The deep heavy rumbling that Atlantic City mistook for the brewing of a northeast storm early last week it would now appear was nothing more than an altercation on Young's Pier, where Henry Myers is holding forth as a vaudeville manager. According to the story that came to the booking offices hereabouts several days after, it happened something like this:

Polk and Collins went to the Myers palace of entertainment on what they understood to be a net salary. It developed upon arrival that certain commissions were to be deducted therefrom. Whereupon there was talk. Then it became discussion. Discussion grew into language, and it ended, so reports a voracious witness, in a clash of arms in which there were no rules and no holds barred.

There's another point about this story, but don't let Theodore Kremer hear of it or he'll convert it into a play called "Brother Against Brother." Henry Myers also controls the Doric in Yonkers, while B. A. Myers, his brother, books for an opposition house in Mount Vernon. Now it is reported certain performers have come to understand that the acts that play Mount Vernon are not wanted in Yonkers. And so the bitter battle wages.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

New York, March 15.

Editor Variety.

Sir:—Your articles in Variety on "Why Artists Should Organize" remind me of the difficulty of showing a new act under the present system.

I invested over \$2,000 last summer in a new act, and when I tried to get an opening to show it was informed that I might get a hearing at a burlesque house for a consideration. The consideration being \$100 and the theatre not having the facilities to properly stage the act, I concluded to put it in storage, where it has remained. I cannot see my way clear to invest such an amount and then pay for the privilege of working it.

Vaudeville is all right, but the system is evidently wrong. The cry for new acts cannot be sincere, as artists with the ability and means get no encouragement to get up a new act, as without a "pull" it cannot get work, and those with a pull don't need a new act, so what's the use?

Artist.

New York, March 14.

Editor Variety.

Sir:—I have been a constant reader of your paper Variety and see its fast growing popularity in the profession.

I would like to place a challenge through your columns for a match on the harmonica with Marshall Montgomery, "champion harmonica player of America," for his title. I am speaking for George Dunn, many years with the Jolly Grass Widows

MORRIS WELL SATISFIED.

J. B. Morris claims passing attention long enough to observe that his theatres in Gloversville, N. Y., and Frankford, Pa., are doing nicely, thank you, and that he is prepared to extend his holdings in two other cities in the East, exact locations not being disclosed.

BUTTERFIELD IN JACKSON.

W. S. Butterfield has closed a deal for a new \$25,000 theatre in Jackson, Mich. The house will have a seating capacity of one thousand and will be devoted to vaudeville. It is expected that it will be ready to open by September.

ANOTHER TREASURER'S BENEFIT.

Joe Smith, treasurer of Miner's Bowery Theatre, will take a benefit Sunday evening, April 15. A large number of tickets have already been sold, "Skinny," the mascot head usher, having charge of that department.

DAVIS CROSSES WATER.

Harry Davis announces he has purchased a location in Allegheny for a theatre and will go ahead with the erection of the building at once. The theatre he says "will be ornate, commodious and will offer high class vaudeville attractions." It will be ready for the opening of next season.

Company, and now with the Empire Musical Four. Mr. Dunn holds the championship of Kentucky and has tried to locate Montgomery for over two months.

We will place a forfeit with any one he names and at any time and for any amount over \$100.

Hoping you may be able to help us I am,

Arthur Wainwright.

12 East 23d St., New York, N. Y.

[In the February 10 issue of Variety in this column appeared a letter signed "Martin W. Fox," commenting upon a proposed testimonial to John H. Ammons, the manager of a circuit of theatres in Indiana, on the occasion of his birthday. Mr. Fox at the time was correspondent for this paper at Frankfort, Ind. The letter ridiculed the manner in which the subscription for the testimonial was being raised, and having come from an accredited correspondent, it was published. On information furnished us later in the matter Mr. Fox's connection with Variety was severed. Under date of March 16 Variety is in receipt of a communication from Mr. Ammons, too lengthy to print, wherein he denies all statements made by Mr. Fox, adding that the Fox letter was actuated by a personal grudge. That he (Ammons) had no knowledge of the birthday present (diamond pin) until it was received, and his standing in the theatrical profession does not allow any person knowing him to place any credence in the Fox letter.—Ed.]

STUNG AGAIN.

Although but a very slight strain is put upon the child and her work is clearly within the exemptions of the Gerry society, Ida Marcereau was taken out of the Fred Walton production at the Fifty-eighth street this week. Will Archer was put in and again the Gerry man came around only to meet the old familiar refrain of "see my eldest son about it." If the Gerry Society ever get Archer properly classified it is going to be a severe blow to the press agents.

WILL DO DUTCH IF—

Jess Dandy says that in spite of many absurdly large offers from vaudeville managers, it is not his intention to play vaudeville dates if he can help it. In case he does decide to go in he will offer Dutch instead of Hebrew comedy.

KEITH WANTS HIM.

One of the Keith people has been trying to induce the treasurer at the Trent Theatre, Trenton, to give up his job and take a similar position at the Keith house in Syracuse. There will be no change in Trenton for all of that.

WHAT IT IS.

That bulge in Henry Myers' right hand breast pocket is a blue print of the plans of a new house in Atlantic City.

CORKS ON ORGANIZATION.

Smiles that won't come off were on the face of the Human Corkscrew as he took his accustomed place at the table and made the high thirst sign, for word had gone forth that the bock was ripe.

"I had a chuckle," he announced as he set down the empty seidl and drew imaginary ditto marks on the table. "I got one of those Varieties where they asked the actors to come on in and talk about organization."

"That was three or four weeks ago and there ain't been a letter from an actor yet. Huh? No. It's not because they don't want to, it's because they're scared."

"You perambulate some and you'll hear enough hot air in a day to fill all the gas tanks in the country and help heat hell besides, but that's on the sidewalk; not in print."

"There's about five hundred actors what would rather talk about that than eat, but every dod gasted one of 'em is so scared for fear Albee'll see his letter and not book him or that Bill Morris'll get mad that he has to tie his hands behind his back for fear he might get the nerve somehow to speak up."

"It ain't because they don't want it. It's because they want the other fellow to do the work that they're holding back, and I'll bet they'll still be holding back when the smash comes, and instead of telling what they want for a salary they will have to hold their hats in their hands while they ask the agent what the manager is willing to give."

"It takes a man like George Fuller Golden, who gets so darn mad he don't care what happens, to make the first break. Then they flock around and tell how they did it all."

"I'll bet you the seidls that the first man to come out and say he's willing to start something will have the whole crowd going as soon as they see he knows what he's about, but they are all waiting 'round to see who's going to make the first break because they're scared to make a jump themselves."

"I don't care a whole lot, myself, what happens, but all the same I like to act sometimes and I'd be working for Bob Grau exclusive if I spoke up big, and there ain't much profit in that sort of an engagement."

"I know darn well that I'll never be a big man because they don't appreciate real art in this country and I can't put a slapstick in the act because it's too hard on my real Eve with only a picture suit on. If there was an organization we could get some work. Now they won't even come to see me. You fellows was the only ones to have a look and you laughed so much that I was ashamed of you," and Corks drowned the remembrance in the seidl thoughtfully passed him by the head of the table.

E. W. S.

MEERS WILL GO HOME.

At the expiration of his present bookings Alfred Meers will return to England for the purpose of building and perfecting a new single comedy act. Meers declares that it is so much easier to gain openings for a new act across the pond that it will more than repay the cost of the trip.

Sam Collins has been booked for eight weeks over the Orpheum Circuit, opening in April.

Shows of the Week - - - By Sime

PASTOR'S.

The main feature on Fourteenth street this week is the forty-first managerial anniversary of Mr. Pastor. After that, nothing matters, although a bill is presented at Pastor's Theatre that pleases each audience.

Four numbers appearing are listed under New Acts, including Norton and Nicholson, unquestionably the hit of this week's bill, while of the others Leona Thurber and her pickaninnies run a close second. There seems to be a new colored youngster in the bunch and the act was well liked.

The Americus Comedy Four, Mons. Ellwood and company and Rice and Elmer also occupied prominent positions on the program.

Potter and Hartwell in head balancing have a couple of new tricks, the girl of the team proving herself an acrobat of no mean ability, while the man is a contortionist who forces himself through a barrel which does not appear large enough at the openings to admit of that being accomplished. The act is well set up, likewise dressed.

Willie Gardner on roller and ice skates did some dancing, having the wheel skates especially under complete control. The work on the pedestal was liked, and with more room and a showy setting Mr. Gardner would have his act appearing as much larger.

John Zimmer is juggling hats and balls the same as ever, but loses confidence if a slip occurs, others following rapidly.

St. John and Le Fevre gave their songs and dances and the man has difficulty in keeping regular time, changing at his own pleasure. The girl believes she is an imitator and probably is under the impression that "mugging" earns her that distinction.

John and Mamie Conroy are a corking dancing team, and it only needs Mr. Conroy to realize that his comedy makeup as well as the talk are holding them back from taking rank with any similar couple.

KEENEY'S.

Brooklynites are at least loyal, and with Sue Smith, the singing flower girl, at Keeney's this week her friends are out en masse to attest her popularity among the populace of her native town. Not content to silently listen to Miss Smith's vocal efforts, three helped out on the songs from a box. Miss Smith showed 'em what vaudeville will do. She displayed thirteen diamond ornaments besides a pearl necklace, and wore the dressiest of dresses, so dressy that she was overdressed, and it added twenty years to her looks. Her soprano voice, somewhat above the ordinary, seemed to delight the audience, for Sue sang five songs, one selection having passed the age limit of popularity.

George W. Day in blackface has changed his talk and songs around considerably. The patter is somewhat improved but Day hurts himself by being the first to frankly and brutally mention the possible results of the Longworth-Roosevelt wedding.

Swift and Buckley deserve credit for having the ability to "fake" more music out of their instruments than would seem possible. The audience is deceived by the

pretense at comedy. Both work in black-face, but one could appear in his natural color. The cork helps to hide the blushes of the "comedian" for the stuff given out, about the worst of which is the milk bottle. That does not smack of humor, but of idiocy.

Kelly and Kent seem assured of encores on the tough finish of the singing and dancing sketch they appear in. Kelly attends to the songs and dances while Miss Kent pleases the house with her Bowery girl.

Tod Sloan with his monologue (and Tod Sloan) fared reasonably well. His stories were laughed at and he received two calls. While not a howling success, he is far from being termed the yellow skinned variety of fruit—at a proper price.

Wise and Melton opened the bill with some evening dress clothes. Evidently they are uninformed that opera hats do not top tuxedo coats in the ultra fashionable set. The boys dance well, following the style of the Reiff Brothers, but sing two songs, one too many. Both are clean looking, but apt to smile when applause is received.

Mazuz and Mazette just beat the pictures out in closing the show.

CIRCLE.

Harry Bryant has given "Scotty, the Cowboy," the opening piece of his burlesque show, a melodrama setting, and the sketch resembles a well burlesqued act cut out of one of the Third Avenue "thrillers."

It may be a trifle too legitimate for the regulars who long for the slapstick, but it passes thirty minutes rapidly.

No favoritism is shown, nor does Bryant himself (who appears in it) "hog" the comedy. There is a "villainous" quintet, sufficient to scare the audience, with the leader, William Bush, as "Raffles the Kidnapper," giving a weak impersonation of an ice cream salesman instead of adding the necessary touch of grotesque rowdiness to the character.

George Wilson, Walter Terry and William Wells have speaking parts which speak for themselves, and Bryant is the pseudo "Scotty" in the guise of a tramp who joins the band, saving the girl from the railroad train by allowing it to run under the bridge he forms.

Gladys Sparkle is the girl, played by Edith Bryant, and Florence Casmore is Mlle. Oldham. That may be intentional on the part of the program man.

The girls are kept on the jump and have four changes, the stockings not agreeing as to color in any. They work well together, which is the most noticeable feature of the entire crowd.

Darmody, a club swinger, opens the olio with some very simple juggling, and Terry and Elmer follow in a sketch. Four of the girls are used as pupils in a dancing school, and Terry does well enough until he slaps one of the young women where he hadn't ought to. That is "raw" and was probably ordered cut by the house manager after the first performance.

The Yorke Comedy Four have too many comedians, with singing not acceptable enough to stand off the efforts of the trio. The Hebrew impersonator overworks himself and the voices do not blend well.

George X. Wilson is the center of one

of those dreary German affairs, with no head or tail, and missing the German dialect. Miss Camille De Monville is a part of the sketch, which has a rather fair finish through some good "business" introduced in connection with the chorus of a song.

The Bush-Devere trio introduce illustrated pictures with both singing and the brasses, giving the usual patriotic finale. The pictures are poor, much more so than the music, and if more attention were given the slides or appropriate moving films used instead, something might be made of it.

"Stella's Reception" is the concluding number, but rather than have the good impression left by the opening ruined it was passed up.

TWENTY-THIRD STREET.

A heavy bill of names is offered at Proctor's Twenty-third Street this week. Grace Von Studdiford (under New Acts) tops it, with James J. Corbett—almost equally featured—following close, both on the program and in the applause received.

Corbett is worshiped by the upper part of the house and in his latest sketch, "A Thief in the Night," attempts serious acting as a light comedian. James J. has still to overcome a certain ungainly grace which marks his efforts, but that is partially hidden by the excellent performance of Miss Tully as a trained nurse. There are three other characters listed on the program, and they do not get much beyond that.

Josephine Cohan and Company in "Friday, the 13th," present the sketch played throughout the season, and for which five persons are credited as responsible. Had one only attempted the job of turning out this misfit, something tangible might have resulted.

For pure laughter Charles F. Semon, opening the second half, is entitled to the blue ribbon. There is a personal magnetism about Semon that brings him into the audience, and everything he offered was greeted with uproarious applause.

Mr. and Mrs. Gardner Crane in "A Yankee's Love for Dixie" gave a war playlet by Ruth Mitchell with just sufficient pathos, melodrama and comedy intertwined to hold the interest. It is quite the best sketch of its kind shown this season. Mrs. Crane, as a Confederate sympathizer, has acquired the broad, soft, Southern twang, adding that charm to her well played part, and Mr. Crane gives a heroic touch to the Northern army captain. The small character bit of Christine Hill, as a colored Auntie, is made prominent through brevity, and the miniature war drama pleased immensely.

Nettie Vesta in songs was a pleasing picture on the stage, singing her selections in the early part.

The Sisters Macarte gave their disjointed performance and Black and Jones, colored, cling to two old stories in preference to something of later date to fit in with their songs and dancing, the latter having improved lately.

Fred Niblo and Vinella's Horses filled out the program.

Manager Butt of the Palace, London, England, came to town this week.

THE OFFICE BOY ON ACTORS.

The Office Boy had such a large smile spread over his face that his head looked like a hole in the wall when I dropped into the agent's office.

"Gee, say!" remarked the Boy, "wait a minute till I pull myself together and I'll let you in on this laugh."

"We just had in one of those actor boys, the 'legits.' You know. They're a scream to me. This guy asked me 'what I thought of his chances in vaudeville (he said 'vood-e-ville'), and after I looked the lobster over I commenced to snicker, and can't get over it."

"It's a joke, anyway, how the hams that can't make good anywhere thinks it's a walkover in vaudeville, the hardest place to make good in. They walk the streets touching friends, and do everything to 'keep out of vaudeville' according to themselves, and when they come in the agent's office the first crack out of the box is: 'Well, I ought to get about \$600. I heard So-and-So got almost as much as that.' Why, they think they can con a man who knows into believing that this same fellow, who bragged about the seventy-five he was getting in a company that closed the first week, after rehearsing for six, is a stunner."

"Few of these legitimates are any good for vaudeville anyway. They are all right maybe to fill in a minor role in a play, but this bluff about vaudeville hurting their reputations after they have carried a list of agents around for a month makes me dizzy."

"One thing the Wisenheimer is dead sure of. That a vaudeville audience is only a part of an idiot asylum, and the idea of paying over \$35 for a sketch is ridiculous. If he is a legitimate comedian he says to himself: 'Well, I'll hand 'em that stuff I pulled on the Lambs Club and they'll never stop laughing.'"

"He gives it, and they laugh, but he doesn't know enough to know why he can't get any more engagements after the first week."

"The same with the emotional actress and the ingenue. Say, but I'm stuck on that word 'ingenue.' It's right to me. Have you seen many of the actresses who try vaudeville? They never know what acting is until they are back in the hall room front thinking it over."

"These legitimates are a bunch of four-flushers, both in acting and talk. By the time they will know enough to come into vaudeville as they should, vaudeville will have no need or use for them. It has artists who have got the actors skinned a mile."

Sime.

DIDN'T GET THE HOUSE.

There is a curious bit of history regarding the lease of the Imperial Theatre in Brooklyn to W. T. Grover that has not yet seen the light.

When it was understood that Grover wanted the house Percy Williams made the suggestion of Hyde & Behman that owing to the small rental it might be profitable to those managers and himself to lease the house and keep its doors closed.

The Grover political pull seemed to be in better working order than the others, and there was no opportunity to test the merits of the idea.

Shows of the Week - - - By Chicot

COLONIAL.

Three new acts on the bill are to be found under that classification. Of the others the hit was the flag girls of Frank D. Bryan, a number first serving in burlesque but which bears none of the earmarks of that class of performance. The girls are trim in outline and quite the best formed lot seen in a girl act this season. The flag idea is novel but there is a decided lack of invention in the figure marching. The girls have been taught two marches, one for each song, and they repeat these simple figures for each verse. The effect becomes tiresome. Bryan's own work is good. As a quick changer he shows skill and he has an act running over with "kind applause" features without tiring. Charles E. Evans and his associate players scored strongly with "It's Up to You, William." It is an act that scores because of its lines and it is well played throughout. Macart's Monkeys formed another good feature. One of the comedian monkeys does his best to break up the show. Once he was rather clever in his interruptions, but like some of his human fellows he is overplaying a good idea and should be curbed. There are plenty of good ideas in the act, the bell ringing being the best. The barber shop is so poorly done that it should be left out until further developed. Kelly and Violette have their singing specialty and made good with the audience. Miss Violette is showing some handsome gowns but seems to feel that this is all she is called upon to do. The act was better when they sang more. Mr. Kelly should leave the advertising of one of his songs to its publishers. Violet Dale has her imitations, of which her Templeton is good and the rest not so much so. She would do better as a singer of sprightly songs than as an imitator. The Orpheus Comedy Four work hard and to good effect. They are carrying a special drop with a tableau frame for one of the songs and in other ways evince their enterprise. Now they should make further improvement by causing the Buster Brown to keep his trousers down to the knee. He seems to feel that he is favoring the audience by making them into trunks. His legs are not in the Frankie Bailey class and he should be taken over into a corner and talked to. It is a blot on an otherwise good act. There is a very short and stingy motion picture this week. It disproves the adage that the best goods come in the smallest packages.

HAMMERSTEIN'S.

Henri de Vries holds over for a second week at Hammerstein's and is making a real hit. Here, if anywhere, he might be expected to fail to score, for the Hammerstein patron has been trained to the light and frothy specialties and girl acts. None the less the sombre tragedy of "A Case of Arson" held the attention and it was noteworthy that while his earlier changes were applauded, the audience became so interested as the case progressed that the scene in which John Arend confesses his crime was played with no applause at the finish, the audience being too absorbed in the play. It is a splendid piece of detail acting Mr. de Vries does in this scene, simple, tense and convincing. It has no

appeal of noise but scores through sheer sincerity. Rostow, who used to be called Sadi Alfarabi, does capital hand balancing and teaches native acts a lesson they will not learn through the equipment he employs. Everything he uses is bright and clean and dresses the stage. The Rappo Sisters do several Russian dances but do not repeat their remarkable performance of half a dozen years ago at Koster & Bial's. They have a snappiness of work that is French rather than Russian. George Fuller Golden was one of the real hits of the bill. He changed his last offering a trifle to get more points out of the fact that he is on the same bill with De Vries and made more of a hit through that. He has the best monologue offering he ever had, though less intensity and a little more burlesque in his protean act would increase the effect of that portion of his performance. Ward and Curran presented "The Terrible Judge" to the usual good effect and Marguerite and Hanley showed some good work. The Bard Brothers offered their excellent acrobatic work. This is one act that proves that Americans are able to do as good acrobatic work as the imported turn if only the same attention be given to detail. In dressing, formation and tricks they take a back seat to none of the visitors from the other side of the water and they stand repeat engagements better than most, since they are always welcome. Frank Lynn moved up here from Proctor's. He has changed one song to good effect but he should cut out that appeal in which he expresses the wish that he may be able to go home and tell his friends that Americans can appreciate British humor. The trouble is that many of his jokes were worn out here before they were taken across the pond. The Two Pucks please when they sing and dance but even a matinee audience cannot laugh at the boy's monologue. The jokes should be cut out. The children do some clever work but in monologue the youngster is becoming rutted in a bad style and if he continues will not be able to handle joke material when his maturer years might enable him to do so. There are pictures as usual.

KEITH'S.

Rather better than usual is the bill at Keith's this week. There is novelty in spots and except for two song acts in a rear end collision the turns are well laid out. The Proveanies and Keller's American Zonaves are new here, the rest are mostly familiar, though J. Warren Keane offers a new program and is also found under the New Acts classification. One of the hits of the bill was Bobby North in his Hebrew monologue. North is apt to depart from his dialect at times when he grows excited about the point of a joke, but his monologue is good and possessed of philosophy as well as humor. His parody rings in operatic airs in place of the popular songs and is as good as his talk. They made him come back after the next number had been posted. The Dillon Brothers were more willing and sang straight through their music books. They have too many songs with a trick refrain to preserve proportions, but the airs are all catchy and seven or eight had to be

sung before they could get away. They have a quiet but effective delivery and deserve to score. Emmet Devoy and company have worked out "The Saintly Mr. Billings" into a lively sketch of action and pleased with it; the honors going to a small negro child used in the finish. A. W. Asra showed his billiard table work and the Harmony Four paid more attention to their comedy than they did to their music and with better results. Carter and Bluford had their international songs but were placed too far down on the bill and could not come up to what the audience expected at that hour. They still carry two sets of scenery one of which is very unnecessary. "Senator" Frank Bell sang one song and delivered a short stump speech of the old fashioned sort. He had the good sense to make his act short and refuse an encore that was sincere, with the result that he did not tire as his stuff would have done had it been longer. Brazil and Brazil did some acrobatic work that was fair and seemed to find it necessary to put in a sketch. They are more clever with their tricks than as performers and they would do well to leave the acting end alone. Murphy and Andrews have some very old jokes and wind up with a medley of grand operatic airs with words that would shock the original composers. They kick the poor old Miserere, now that it is down, and drag it from the rest that kind friends seek to secure for it. The Miserere is only good for parodies now. If they could get their dialogue up to the standard of their parody they would be better than they are. The Sawadas are Japanese, four in number, two of them being youngsters who are merely exhibited without being compelled to work. There is a little commonplace juggling and some pedal work, the woman doing the latter.

HURTIG & SEAMON'S.

May Boley and her girls find the top place at the uptown house this week, though the Zancigs hold over and are one of the talked of features. The best thing about the Zancigs' work is that they differ from all others in sending a wider range of objects. Instead of confining their list to a couple of hundred familiar possessions they send names, dates and numbers as rapidly and without any apparent signaling. This enables them to run the act to the full time limit and hold the interest to the last. Miss Boley has an excellent offering. The girls who work with her are personable and clever, the act is diversified and Miss Boley herself as the cut-up has the sort of thing vaudeville wants.

Howard and Howard are rather new and are almost clever. One of the men does Hebrew comedy as a messenger boy and with a little more care in his characterization would have a new type—the younger Hebrew. Hallback and Parquette are a couple of negroes who have a very limited idea of comedy and yet essay it. They do little dancing and the offering is badly put together. The Smedley-Arthur sketch club is made one of the features. The Smedley youngsters will be out of the Fauntleroy class very soon and should be giving thought to a new offering to replace this. Their deepening voices belie their golden curls and their height is an-

other bar. They take the usual number of encores but cannot continue to hold out much longer. Tom Ilearn had them howling with his work, although crockery breakage is no new idea. His personality gains the laughs rather than his tricks, though his physical culture ideas are good and one or two are more than ordinarily clever. Louise Brehany shows poor taste in the selection of her songs and sings such as she has without brilliancy. She seems to take no interest in her work and this, combined with a rather cold personality, militates against her.

Deltorelli and Glissando have the same old ideas that have served so long. To those who have not seen them before the ideas are clever, but there are few in any audience to whom their work is not familiar. Their best trick is playing the sleigh bells with their feet while they lie on their backs upon tables and hold newspapers between their eyes and the bells.

FIFTY-EIGHTH STREET.

Fred Walton is the headliner at Proctor's house on Fifty-eighth street and business has been big this week. Walton's comedy is of a sort to appeal to all floors. There is a wide range from the slapstick to the best of his work, but it is all good and most of it impresses the gallery as well as the orchestra patrons. Will Archer replaces the child used in the act surprisingly well and many accepted the girl's name on the program without question. The most noticeable difference was the alarming way the bed sagged when "Cissy" was tucked in. Mr. Walton's is an act that one may witness often and not tire of. Rigo was one of the features, but was a bigger name on the program than on the stage.

Wilfrid Clarke and his clever players scored their usual whirlwind hit with "What Will Happen Next?" and were one of the leaders in point of favor. Stuart Barnes won the house with some of his old jokes, but still sings a song that never was a good one even when it was new six or eight months ago. He usually has a nice taste in songs. The Dollar Troupe did some acrobatics for a closing number and the Italian trio played favorites, giving the intermezzo from "Cavalleria" and "The Palms." The intermezzo was beautifully sung, but later they strained slightly after effects and lost some of their skill, though they did not shriek as badly as most who do operatic numbers. Prella's dogs were a good matinee feature, but did not get the night houses strongly until after the opening. The riders gained the first real laugh, and after that the act made up lost ground. Allie Gilbert and her Summer Girls are doing better as regards the girls, but Miss Gilbert is apparently suffering from a cold, and her singing is an infliction. She should let the girls do the singing until such time as her own voice does not annoy the audience. She should change her songs if she desires to score a real hit. This is the present bad feature of the act. The Deltons do a hand-balancing act that would carry more weight did they cut out most of the comedy, none of which is of a very high class.

James E. Plunkett, the vaudeville agent, will put "Panhandle Pete" on the road next season with a well known vaudeville comedian in the title role.

Shows of the Week - - - By Rush

ORPHEUM.

The Kilties Band heads an unusually expensive bill here this week. It follows the intermission and holds the stage for what appeared to be close to an hour. The stirring Scotch border ballads were enthusiastically received but there was a jarring incongruity in the appearance of the stalwart company in their highland uniforms playing the popular jingles that are being whistled by all the New York office boys. The band closes with the national anthem. Tuesday night the audience executed the manœuvre so uncommon to American houses of standing until the end. Earlier on the program a male person of vague musical ear and education paid the same solitary tribute to "Auld Lang Syne," an effective bit of comedy that the manager of the Kilties might grab off as a permanence.

Edmund Day and Company have a good dramatic playlet in "The Sheriff." There are some inconsistencies, but sufficient things of interest happen to make it entertaining. As the Arizona sheriff Mr. Day has provided himself with some native Western humor. Also he rolls a cigarette with one hand and in all things shows close attention to detail.

Rice and Prevost have put a new comedy stunt or two in their turn. The new business is in the vein of the rest of the turn and funny enough to stay.

Eddie Mack's novelty dancing is really novel. His clog shoe exposition of a baseball game is extremely entertaining. The Milani Trio look the street minstrels and their music, instrumental and vocal, makes good hearing.

Mayme Remington followed the Kilties. The chocolate kiddies fixed up as a burlesque band scored at the go off.

Melville Ellis did well to apologize for his voice, but there was nothing else in his single turn at the piano that called for apology. His playing was brilliant in his straightaway numbers and the polite conversation with musical accompaniment of a gossiping woman was clean cut and laughable. One number he called a musical omelet, a composite of five well known selections from opera mixed up with ragtime and popular songs.

The Globe of Death didn't thrill Tuesday evening because the motor cycle was out of sorts and refused to chug-chug. Mr. Clark was compelled to bow his apologies and retire. But the audience had a look at the formidable apparatus of the act and took its thrill on faith.

Peter Dailey closed the first half with his Dinah Girls act, which will be found reviewed elsewhere.

GOTHAM.

Adelaide Herrmann is featured in East New York this week as "Cleopatra, the Egyptian Sorceress," which may be intended as an indication of the period of world history from which most of her magic comes. All of Mrs. Herrmann's illusions are old, but she has secured a considerable degree of skill in her sleight of hand work. Her mechanical tricks go smoothly and except that they lack novelty are calculated to entertain any but the wise audiences. The Herrmann name aids her as a vaudeville attraction.

Ned Nye comes in for the next size of

display type. He has four Rollicking Girls and the Reid Sisters with him, the turn being a girl act of the usual sort. The rollicking girls are rather heavy for the purpose of the skit, but they sing somewhat better than the average run of vaudeville choruses. The Reid Sisters have a lively acrobatic dance, but at the end of the turn reappear in the costumes they wore at the opening. Nye affects the slow and stately humor of the late Dan Daly, also sings in imitation of Daly's voice. The impersonation is fairly faithful and Nye resembles Daly in appearance. Altogether the act is one of merit, with motion, music and color enough to make it entertaining. The best thing the girls do is a swing song.

The man of Katie Rooney and company has a Buster Brown costume not conspicuously funny. He needs some new music. This also applies to Miss Rooney. Some new musical numbers would help her a lot. Her work is clever.

Emerson and Omega have a broad burlesque sketch with German dialect accompaniments, just the sort of thing the Gotham audiences want.

Cook and Madison's early talk is funny and the burlesque sharpshooting won a continuous performance laugh. Harry Madison injured his hand Wednesday night and the tumbling had to be cut out.

Aldo and Amour in comedy bar work are good enough in their acrobatics but their attempts at comedy occupy too much time. They might retain the knock-about stunts, eliminating much of the rest.

Mark Sullivan offered a bunch of songs and impersonations, which might be rated a little better than fair.

The Majestic Trio of negro singers was funny in places, but a sentimental ballad is used which unintentionally borders on the burlesque. A good coon song would be better. The two men do a comical bit of business with a roll of stage money that suggests something of Williams and Walker. New material would probably help the turn.

AMPHION.

The Six Glinserettis and Edna Aug in a partly new singing and dancing sketch are the features of Mr. Grover's Williamsburg house this week. The acrobats have a brilliant specialty, having developed the turn-over from the bounding mat ending in the two and three high position to a degree closely approaching perfection. The work of the men is sensational, but they injure their offering by wearing lavender costumes which clash violently in color with the crimson of their paraphernalia.

Estelle Wordette and company's farce sketch "A Honeymoon in the Catskills" is funny in a vein of broad comedy, the points of which were effective even with Monday's blizzard frozen audience.

The juggling of Huston and Dallas and the surrounding of their act have a European flavor. The work of the pair is smooth but not very pretentious. The comedy is effective at all times, and appears to have been worked up with considerable study.

Raymond and Caverly call their act "Twiddle Twaddle" in a plain effort to imitate the Weberfeldian style. The imita-

tion is weak, however, and the act does not rise above the average of a sidewalk German comedy.

Miss Aug goes back to the scrubwoman act which has been familiar for several years. The songs she uses in the early part of her turn are well done, but rather too familiar to attract great attention. There is too much talk interpolated. Miss Aug is an exceedingly clever comedienne, and such trifling defects as appear in her offering could easily be remedied by judicious editing and a substitution here and there.

George Felix of Felix, Barry and Barry might improve his comedy acrobatics by making absolutely no sound between his entrance and his first spoken line. This bit of business is one of the best features of the turn and its development would well repay careful thought.

Cabaret's dogs were placed early on the bill, but for a dog act won its proper share of Williamsburg's approval. Johnny Johns has brushed up his blackface monologue, adding new matter to replace some talk of questionable merit. The turn has gained by the slight revision.

Motion pictures closed the bill, of course. One of the reels was done in colors, but with little more success than usually meets the effort to put anything but black and white on the canvas. The colors are necessarily crude, probably for mechanical purposes, and lend little of value.

HYDE & BEHMAN'S.

Junie McCree has it all his own way. "The Dope Fiend," for vaudeville purposes, is an offering of merit and novelty. Mr. McCree in all the particulars of makeup, deportment and the delivery of his lines does a bit of really high class character acting in a position where a less finished comedian might too easily overplay. The text of the sketch is unusually bright, some of the slang deserving popular use. The act closes with a short quiet line which adds an artistic touch of sentiment and rounds the sketch off delightfully. The support is uniformly good in the persons of Zella Frank, John P. Wade and Harriett Ross.

Sabine, O'Neil and Vera is made up of two parts fair Irish dialect comedy and one part graceful dancing by the woman of the combination. The woman does a lot of German dialect that might well be eliminated, but the two Irishmen are well drawn types and their work is decidedly entertaining.

Edwin Keough in "A Vaudeville Surprise" goes all the way from Greek tragedy to a song and dance. A quick scene change is well done, but the intervals for the costume changes are poorly filled in.

Daisy Harcourt is English soubrette from side combs to heels, but good English of the Vesta Victoria sort. Her ballads have the London all mark, too. The scenes from a London pantomime are well worth while. Besides she is fair to look upon and very shapely.

Joe Maxwell and his firemen's quintette show no changes. Their comedy is weak, but they make music with which no one could find fault. One of the best numbers is a collection of the jingles which children sing in their street games, set into a

charming medley. The act has a good setting and the groundwork of a much better offering. The substitution of some really pointed talk would materially improve it. As it stands the lack of these things make it seem stiff and labored.

The Four Musical Avolos may be the first xylophonists, as they assert in the billing. At least, they hammer out sounds which suggest music in a way. Both women wear jeweled collars with décolleté gowns and thus destroy the graceful lines of well formed shoulders and necks.

The Wilton Brothers do a good comedy bar act with a bounding mat and James H. Cullen sings a quartet of songs. The songs are good but old and Cullen does not use them to the best advantage.

FAMILY.

The Sullivan-Considine house in darkest Harlem is handing out value received this week.

Elliott and Neff are in their proper class. The best that can be said of them is that they dress well and work hard. A much better act is that of the Seeker-Wilkes company, who have thrown together a singing and dancing turn very closely following that of Greene and Werner, in two parts, the latter a jungle scene. They have one pick, a very small girl with a good voice, considerable dancing ability and a lot of ginger. The costuming of the three, however, is bad. In the first part the frocks of all are dingy.

Thomas Ray, singer of illustrated songs, was the hit of the bill. The Family audiences like their slides with the color laid on thick, also they prefer that sentiment be introduced no less positively. Ray did all of this and for good measure introduced the dear old flag and soldier boys from time to time. Ray appears to know just what the Family wants and gives it to them.

The man of Allen and Delmain as a simulated "drunk" in a farce sketch called for no apparent reason "A Tin Wedding" was decidedly good. The comedy of the act consisted in the woman of the pair, a husky giantess—supposedly the wife of the inebriate—throwing the husband about the stage. Many of the lines had a real laugh concealed in them on their own merit and independent of the horse play that accompanied them. This man was by far the best comedian on the bill and got his due appreciation from the audience.

Alice Hansen and Mollie Wilson made up a sister act of the well known sort. Their voices were pretty powerful and not too musical, but they dressed well, apparently having expended much thought and study on a pair of showy pink dresses. They would do well to put more action and less dignity into their dances.

Lowande and Wilson's "Bijou Circus" had two clowns, a badly dressed woman and a pony and a dog. By the standard of higher class animal acts the dog and pony did very little, but the clowns put over some rather rough comedy that struck the house as being funny.

The show opens and closes with motion pictures which were mechanically as good as any to be seen in the city. The clearness of the moving figures showed that an expensive lens was used and that the apparatus was of the best.

SOME MUSICAL NOTES.

Remember the famous "Oak Room" at Witmark's, rendezvous of the best song writers and singers of the day? Dropped in last week, oak room still there, but no song writers, no singers, just two idle "ivory ticklers."

Reaching the street, I overheard a child speak thusly to its parent: "Papa, why do they call music publishers anarchists?" "Because they do not believe in royalty, my son."

"Harmony Hollow" is amusingly watching the song publications of the rival Von Trizers, "King Henry and Prince Albert." When Al starts "teasing," Harry immediately begins "sneezing." Should Harry's new ditty be "I think it's going to rain," Albert's new title page reads "I believe it's about to snow." It used to be "Never introduce your donna to your pal," now it's "never put your brother in the business."

A short while ago I received a present of a Boston bull terrier from my friend Maxwell Silver. Preparing for an emergency a day or so ago I bought me a bottle of Doctor Glover's Mange Cure for horses and dogs. On reading the wrapper around the bottle, I read among other testimonials:

"Dear Doctor: After several applications of your Mange Cure on my scalp, I have grown an almost entire head of new hair. Yours truly;

"JO PAIGE SMITH."

Can this be our Jo?

The English music publishers have a queer idea of the rights of an American song writer. The American writes his song and when it is an assured hit, our English cousin secures the English rights and the words not quite suiting him, he changes an "if" to a "should," a "but" to an "only," and John Smith of New York's song becomes in London: "By John Smith (microscopic type), revised by (type a foot high) H. Fitz-Roy Le Vere." "Revised" is good.

Have read the advance sheets of Ren Shield's new joke book, "Local Stuff," which is labelled "A Sister to 'Buy Jingo,'" his former laughing success. Besides containing enough material for a half dozen different monologues, the humorous original "ads" of variety artists makes it a bet not to be overlooked.

The Rouser.

POOR VAUDEVILLE HAS FAILED.

The craze for vaudeville which spread over the country a year or so ago is seeing the beginning of the end in the smaller towns and villages where barns, vacant stores and the like were converted into "theatres" and vaudeville given by independent managers without any knowledge of it for the least price that could be charged.

At one time when a man "went broke" he took up the real estate business. Vaudeville suggested a new line, and people all over the country opened a "vaudeville theatre" with the expectation that a fortune awaited them in no time.

There are numberless places throughout the country which come under this category, the manager acting independently or in conjunction with one or two other

houses, and had the impression that a bill costing from \$150 to \$200 weekly would attract \$500 in business, netting \$200 each week after the expenses were paid.

In the villages two shows nightly are given with a matinee generally on Wednesday and Saturday. Some houses placed bars in the "theatres" to help increase the revenue, but the inexperience in this line had the same result as with the vaudeville.

The result has been that no patronage can be commanded. The people see the bill one week. That is enough. No \$150 show any place can draw business, and there is approaching a financial crisis with the small managers all over. Those not already "gone broke" are trying to sell out to some victim, and before the summer arrives the vaudeville field will be depleted of the poor shows which have injured the legitimate vaudeville.

The countrymen after once viewing a bill of this calibre avoid the real article when visiting a larger city, and it has had also the reverse effect upon the home trade, for a resident who has once seen a real vaudeville will not attend the local house upon his return to the burg.

The houses affected are mostly in the Middle West. They book from Chicago, but are not connected in any way with the Sullivan-Considine Circuit, which gives a practically high grade bill at the same price in the larger places.

VAUDEVILLE IN TOWNS.

In presenting vaudeville in the smaller cities of from 60,000 to 80,000 population great care must be taken in the selection of the acts, from the fact that the audiences as a rule are far more critical than in larger cities, but very appreciative when an act is liked. No matter how much advertising you do, your audience is the best advertiser, and their criticisms do more good than anything else. Good singing, dancing and comedy are what are wanted. Sketches as a rule are not liked, and we play but very few of these. The former idea of having the cheaper act open the bill is being done away with, as the first impression an audience gets usually grades the show, as to it being good or bad, and we are starting our bills with the higher priced acts. Colored teams with very few exceptions are well liked in the smaller cities, and are generally sure fire hits, very often making a better impression than acts which cost almost double what the colored act receives. Headliners for the smaller cities are hard to secure, as the high prices asked hardly permits one to get up a bill within any figure where the house will come out even, and many times where a headliner has been a hit in cities like New York, Chicago, Boston, etc., come into the medium towns they do not make as good as the second rate act. An answer to all this is, An act that has the goods can always be sure of success, no matter what city it plays in, and it does not always follow that the name in big type will be better liked than the act in small type who gets the medium salary.

Joe L. Weber,

Manager Mohawk Theatre, Schenectady, N. Y.

Gertie DeMilt, for a long time with Fred Irwin's Majestics, has agreed to lead the singing act to be called The Postal Telegraph Boys.

THE KNOCKER.

A crowd of performers were standing one day in a group, in the sun, on the street. Hall fellows well met, each one full of play. They would chaff each performer they'd meet. They told jokes and stories, recited and sang. You could hear them all over the block. Till one of their number brought a cloud in the sky. He was the first one that started to knock. He told little things that had happened on bills. And of managers and what they had said. Of a soubrette that mashed him on a bill last week. And said that she ought to be dead. He knocked every act that was getting along. Said they stole every gay that they did. And the only thing that saved So and So's act. He did it when only a kid.

He said that the agents had all got him sore. Because he wouldn't give up ten per cent., And as to that guy up on Twenty-eighth Street. Why he helped him to pay his rent.

And so he raved along and swore. And told all the lies he knew. But the crowd had slowly drifted away. Until there were left but two.

The one was a real old-timer. With age his head was bent. His clothes were worn and greasy. And he didn't have a cent.

But he placed his hand on the knocker. And said, "Walk with me up the street. Perhaps we may meet a friend of yours. And we can both get something to eat."

"Say, friend, you've got a damn bad habit. You're a knocker; I once was the same as you. Now I haven't a single friend in the world; You can see what it's brought me to."

"So give it up, pal; it doesn't pay. A good word has a wonderful charm. And if you can't say a good word for an act. Don't do it any harm."

Fred Ray.

TEN CENT PIONEERS.

It is becoming apparent that the ten cent theatre through the West is spreading the propaganda of vaudeville. Particularly is this the case in the Southwest, where from time immemorial a variety theatre has been regarded as the entrance way to the path that leads to perdition.

Even the Orpheum in New Orleans, with its splendid reputation, had a hard time at first in getting the people to come to their shows, but for the past two or three years the best people in the town have been regular patrons, and there is no finer appearing audience anywhere than is to be found in the theatre on St. Charles street.

In other parts of the Southwest the same antagonism prevails and it will be long before the bars will be taken down, but a ten cent show can live where the extravagant Orpheum bills would fail, and they will pave the way for a more pretentious house in towns where such can live.

In the Middle West they are more ready to receive vaudeville and already it is being shown that in some of the places a larger house and more ambitious bills will pay. Morris Meyerfield and Martin Beck are ever on the lookout for these places, and the position they have won west of the Mississippi is not apt to be assailed by the smaller ventures, while on the other hand these cheaper shows will pave the way for the more costly kind.

They are pioneers and as such should be respected.

MYERS & KELLER ON BROADWAY.

Following the trend of vaudeville in its progress towards Times Square, Myers & Keller, the agents, have decided to leave their present offices on Thirty-first street and will shortly locate around Broadway and Fortieth street.

Cramped quarters in their present location necessitated a move and new offices will be selected with sufficient space for a permanent address for a long time to come.

THE HEAD OF THE HOUSE.

I stood in the hall about to light a cigar early in the morning when the Head of the House appeared in a bath robe.

Why, how do you do?" says she. "Are you going out or coming in?"

"That's a nice little cute remark," says I. "I have been standing here for an hour trying to make up my mind."

"It would be better," says she, "if you stayed at home and made up with the butchers."

"What's the matter with them?" says I.

"Well," says she, "since I saw you last one has failed, and the other doesn't know me any more."

"I ought to stay home and keep a lookout for you," I says, wondering how anyone could go broke when I was not around.

"It wasn't on my account," says she. "It was caused by our joint meat account."

"There's enough comedy happening around these diggin's twice a day without you trying it out also," says I.

"Stop talking," she says. "Stay in or go out, but leave some money."

"If you are home so much you don't need money," says I.

"I don't need anything," says she, "except to know if there's any continuous vaudeville show in town that keeps open until four in the morning."

"None that I know of," says I, "10.30 is about the limit any one can stand."

"Perhaps you eat all night," says she.

"Nope," says I, "just a sandwich or so."

"Of course," says she, "I'm not suspicious and I'm not a lawyer, yet there is a difference of about four hours that you don't figure out."

"What do you think?" says I.

"I don't think," says she, "I'm alone so much that I've given up the habit."

"You don't suppose," says I, "that if I had nothing to do, I would go any place except home?"

"That's true enough, all right, I guess," she says, "but which home would you go to?"

"What do you mean?" says I; "that's pretty close to an accusation."

"Oh," says she, "I'm not the dub I used to be. When a girl has nothing to do, she reads, and there's some books that explain a whole lot of things I never understood before."

"Not May Irwin's cook book," I says, growing fearful.

"No, no cook book," says she, "there are others, though, that tell about warm things."

"You had better go in the country for a few weeks," says I, "this thing is working on your mind."

"I think I'll go bug just for the experience," says she, "I have too much time on my hands anyway."

"What's the use of going crazy?" says I. "How about the butcher bill?" says she.

"Find another," I says, "who isn't too curious."

"What do I get," she says, "if I do?"

"Anything you want," says I, "if you will also keep on sleeping when you hear me come in."

"That's a good offer," says she, "I'll take a divorce."

Simé.

Frank G. Parry, circuit manager of the Interstate Company, and Zoa Matthews were married in Dallas recently, and will reside in that Texan town.

SUMMER PARKS

BIG PARKS IN SMALL TOWNS—WHY THEY CANNOT PAY

BY FRANK MELVILLE.

The byword of park construction these days seems to be concentration. It is strange how misguided some managers become in building a park by sticking to the concentrated idea and eliminating all natural beauties. There is nothing in this world surpassing nature itself; we can bring out the best points of nature, but we cannot improve on them. What is more beautiful than trees, flowers in bloom, and a natural stream of water, and yet in building playgrounds for the people to-day, what is more neglected? The man who intends to build a park in a locality where all natural advantages are to be had takes a trip to Coney Island, makes a mental sketch of the pleasure resorts there, returns home and builds a five or ten acre affair, covering almost every known amusement device, crowded closely together. The only spaces not being used for show purposes are the concrete walks surrounding the concessions.

The Coney Island resorts do not eliminate natural beauties because they are undesirable, but for the reason that their limited space and the great value of the property causes them to utilize every inch of space for show purposes in order to get all the additional revenue possible after the admission fees have been paid.

There are no natural amusement parks near New York on account of the high value of land, but there are a few located in other parts of the State that would make a fortune each year for their owners if they were as near to New York as are the Coney Island resorts.

It is not my intention to underestimate the value of amusement devices, their value and importance are beyond dispute, but imagine entering a beautiful park with all the advantages that nature and landscape gardening can give it, and in the background tall buildings, towers, and movable devices with their thousands of electric lights. The impression would be similar to that of a combination of a corner in Central Park with that of the concentrated amusement park. This will be the park of the future, and the natural amusement park will be patronized when the merely concentrated idea will be a thing of the past. More attention to nature would mean a larger attendance in the afternoons, a time when the up-to-date (?) parks, especially on hot days, are practically deserted. Conditions in building must of course be governed by the location and population of the cities where they are to be constructed.

In this connection it is interesting to watch the development of modern parks, noting success in some places and utter failure in others.

The value of park property must be appraised by the earning capacity in each case, and a point to remember is that it does not cost any more to build in a large city than in the smaller towns. Almost any town can support a park of some kind, but it is ridiculous to suppose that a large plant is practicable in the smaller places. The reason of this is that in one season every amusement device in a park has been liberally patronized by the natives of these towns, and even the out-of-town patronage is more or less the same

throughout the season. The next season the patrons are looking for something new.

In the smaller towns it is not profitable to reconstruct any material part of the plant, as the revenue derived throughout the season does not justify any great expenditure. All of the same shows will not pay again because every one has seen them. The man who intends to offer a metropolitan proposition to residents in the suburbs is confronted with difficulties that could have been avoided had he shown more judgment. Big amusement parks can be built in small towns, but they cannot be made to pay permanently. They may struggle through a season or so, but disaster usually meets them in the end. It is no more reasonable to attempt to build a White City in a suburban town than it would be to duplicate the Metropolitan Opera House in a city of ten or fifteen thousand inhabitants. When the novelty wears off (and this does not take very long), a theatre of such magnitude would undoubtedly be turned into a storage warehouse or something similar.

The construction of a few amusement devices, such as Figure 8, Old Mill, chutes, theatre and dance hall is ample, but the line must be drawn on some of the large propositions. There is no more chance of drawing satisfactory business in these smaller places when building on too large a scale than there is to regulate the weather. Poor judgment in this respect placed several parks last year in the hands of the sheriff, and there will undoubtedly be more the coming season in the same position. There is no limit to the amount of money that can be profitably expended where there is a big drawing population, but the high operating expense of the modern amusement park makes it impracticable in cities too small. It seems remarkable that managers do not profit more by the experiences or lack of same in others. Because an amusement proposition may be successfully accomplished in New York or other large cities, it does not signify that it can be duplicated in smaller places, and were a little more judgment displayed before parks are built (and for that matter afterward) there would be fewer failures to record.

The White City in Indianapolis, under the management of W. H. Labb, will open on May 19. About \$180,000 will have been spent on the resort by that date. Nothing but big open air acts will be played.

Former Chief Hale of Kansas City, the originator of fire shows, will make a tour of the country with "Hale's Fire Fighters" during the coming summer season. Nearly a hundred vaudeville and circus acts will appear in the production.

That the Starland Company, threatening at one time to place in Montreal a summer park of magnitude, was only a flimsy bubble at best developed when it became known in the Canadian city that W. R. Scharton, the promoter of the enterprise, had suddenly left town and many debts behind. Scharton made a splurge in Montreal financial circles when he first ap-

peared upon the scene. He is a German-American and supposed to be a lawyer by profession. A very plausible talker, little difficulty was met by him in interesting capital, and had he been experienced the venture could have been floated. He preferred, however, to rent the concessions of the proposed park, receiving a deposit on account, and lost the confidence of his backers through more oral predictions than actual developments.

The Jockey Club Park at Louisville will continue the former policy this season under the management of Col. W. J. Winn. Only the larger bands will be contracted for.

A report from Louisville says that Riverview Park there will be considerably improved for the coming season and take its place in the Southwest as a live amusement resort. Many new attractions will be placed, and a skating rink, 150x300 feet, will be built.

A. C. Steuver, president of the Park Realty Company, operating Fontaine Ferry Park, announces that \$50,000 will be spent in installing new amusement devices and improving the park in general. Among the new attractions this summer will be a skating rink, and Hall's Tour Vaudeville will run same as last season, under the management of Col. John D. Hopkins. Season opens early in May.

W. J. Dusenberry of Dusenberry & Dusenberry, the owners of Olentangy Park at Columbus, Ohio, says that he will open on April 29, with the theatre to have its first performance on May 13. It is also the intention to have a skating rink. Some of the best acts in vaudeville will be played and Mr. Dusenberry adds that the reputation of Olentangy Park will be fully maintained.

Colorado looks forward to a very profitable summer in point of transient attendance at Denver, thirty-five conventions having already been booked. Excursion tickets read to Pueblo without extra charge, and Minnequa Park there anticipates its banner season. No vaudeville in parks throughout the State will be given excepting in Denver. Minnequa will have a stock company with the usual concessions. It will open in May, running through the summer without opposition.

Syracuse is going to have a White City. Local capital has interested itself to the extent of \$50,000 in the summer resort located on Onondaga Lake and known as Long Branch. It will be rebuilt, and a complete amusement field opened for the Syracuse public on Decoration Day. It is expected by the promoters that as Syracuse is in a deplorable condition at present for want of a proper place of recreation during the hot spell, this will become popular immediately. The railroad people are supposed to be the principals.

The officials of the Carl Hagenbeck Trained Animal Shows have arrived in Cincinnati, prepared to take up their duties. C. N. Thompson is general superintendent; Frank Burns, superintendent of construction; Herbert Maddy, press repre-

sentative; S. G. Williams, purchasing agent; James McAvoy, superintendent of canvas; B. W. Bowman, manager side shows; W. W. Scott, superintendent horses; W. Gillette, superintendent cook house; E. Houghton, superintendent transportation; L. W. Marshall, chief electrician, and J. L. Buch, superintendent properties.

The Hagenbeck show this year will have the largest spread of canvas of any circus and many new features unknown to circus equipment have been introduced. One of the special arrangements is a platform with 3,000 folding chairs. There will be 750 people carried and a train of 49 cars. The three advance cars are very artistic. The opening date will be in Cincinnati on Thursday, April 5, at the Cumminsville grounds.

The Frank Melville agency is putting out a breezy little circular headed "The Methods of Illegitimate Competition." A quotation says: "The prisons of this State to-day hold so-called agents who have not done the right thing in the past, and there is still room for more."

Dr. J. O. Orr, general manager of the Toronto Exposition, opening August 26, left this week for Europe to secure foreign attractions. Most of the bookings for the exposition will be made through the offices of Albert Sutherland.

Felix Reich of Plunkett & Reich has the bookings for twenty fairs this summer in New York and New England. Some large open acts are controlled exclusively by the firm.

Fred Follett, connected with the Murray Hill Theatre in this city, will be in charge of the incubators at Luna Park, Pittsburg, for the coming season, taking command May 7.

The Central Park, Center Square, Pa., opens May 28. All the latest amusement features have been installed. This season the park will be managed by the Standard Amusement Co., Will C. Sites, general director. The park draws from 200,000 people.

The Fonda, Johnstown and Gloversville Railroad Company are making preparation for the summer season at the two resorts owned by them: Scandaga Park, the Gem Resort of the Adirondacks and Mountain Lake. Prouty's band and orchestra of Boston, Mass., have been reengaged to furnish music at the park the entire season. The Rustic Theatre will be booked by J. W. Gorman and high class vaudeville will hold the boards throughout the summer.

Crescent Park at Pawtucket, R. I., will be a summer resort this season.

A new summer park to compete with Celoron is planned by the Warren and Jamestown Street Railway Company, at Jamestown, N. Y. The Fenton farm, containing about 250 acres, has been purchased. This is midway between the cities of Jamestown and Warren. All that goes to make up a successful summer park will be provided, and a theatre will present high class vaudeville. Jule Delmar, now with

Keith in New York, who has been manager of the Celoron Park Theatre and grounds since this resort was built, has not yet announced whether he will return this season.

Band business promises to boom during the coming summer at Minneapolis. The Twin City Rapid Transit Company, which has begun work looking toward the establishment of a White City, or something similar, at Big Island, in the center of Lake Minnetonka, will get as far this year as a dancing pavilion, chutes, lagoon and picnic pavilion, and possibly a circle swing. Although eighteen miles from the city, Lake Minnetonka is the summer home of the well to do, some 30,000 living along its 300 miles of shore line. The Twin City Rapid Transit Company completed its trolley line to the lake last fall and is now building a fleet of ferryboats to run from Excelsior, a village of 5,000 and the terminus of the trolley line, to Big Island. The round trip fare will be 50 cents and the time consumed about an hour each way. In going into the show business the company has engaged as general passenger agent A. W. Warnock, a local newspaper man, to whom communications relative to this park should be addressed. The company proposes to specialize in band concerts this season and if the outlook encourages them to build several concrete structures next season.

Campbell and Danforth are the promoters of a new park to be opened near Oshkosh, Wis., May 31. The stockholders have subscribed \$50,000 and the park will be one of the best of its kind, and will connect with Fond du Lac and the Fox River Valley cities over an electric railway. Outdoor features and vaudeville will be given there.

Celoron Park will open as usual in May. This summer resort just out of Jamestown, N. Y., will be livelier than ever this season. The theatre will play high class vaudeville. The Jamestown team of the Interstate League will use the grounds at this resort for all the ball games played at home. The railroad officials held meetings recently and arranged for many excursions during the season.

Frank Melville while away recently closed contracts for nine parks in four days.

The new Glen Haven Park at Rochester, N. Y., will be supplied with acts through Mr. Melville, who will have use for about 250 vaudeville specialties each week during the summer.

The Ingersoll people are placing a great deal of money into their Luna Park at Pittsburg, but do not consider that they are overinvesting, claiming that Smokyville is the best park city in the country.

Mr. Ponderfoot, general superintendent of the N. Y., N. H. & H. trolley lines, together with Mr. Blake, amusement manager, spent some time in New York during the past week relative to the parks in their territory.

There may be shortness of light at Wonderland, Revere Beach, for a while. The order for machinery was delayed in reaching the General Electric Company,

and as the matter now stands the Wonderland people must take what is offered.

There is some talk that the new park being promoted in Indianapolis may not materialize this season.

The directors of Dreamland (Coney Island) held a meeting last week when plans for the summer were laid out.

NOTES FROM LONDON.

They have already started work upon Thompson & Dundy's new Hippodrome for London. The site is at the junction of Tottenham Court Road and Great Russell street—certainly a good one. The workmen are now actively engaged upon the excavations for the foundations; and negotiations have already been made for some startling English and continental novelties. Meanwhile, considering the acute competition among London places of amusement, people are asking "how is it going to be made to pay?" Personally I think it is only a question of giving people the right goods. If Thompson & Dundy can go one better than the others, they will get the audience, sure enough.

Arthur Prince and dainty Ida Rene have had a very warm welcome back to London, and both speak highly of the intelligence and quick appreciation of American audiences. On Arthur Prince's opening night at the London Pavilion a number of American friends, who had come over with him on the Baltic, did not forget to make their presence heard. Ida Rene is at the Pavilion and her husband is working that hall and the Palace Theatre.

The various societies of artists in England, which are now banded together as one federation for the betterment of their lot are—as you may have heard—petitioning the big syndicates and tours on this side for an amelioration of the "barring clause." But so far their requests have been received with an unbending attitude by the powers that be. As a matter of fact, the time is scarcely a favorable one for any such appeal. At least, I do not think so—and for this reason: The managers are having such a stern fight, owing to the competition of their neighbors, that they do not feel inclined to be particularly lenient to any one.

Many of our big stars, who have been away in the provinces fulfilling pantomime engagements, are now coming back to town again; and business at the big West End halls—notably the Oxford, Tivoli, Alhambra and Empire—is really big just now. At the meeting of the Empire shareholders the other day the chairman complained of bad trade during 1905, but said the prospects for this year were greatly improved—which is no doubt quite true.

In looking down the "calls" of the Moss tour the other day I was really astonished to note the number of American acts under management. It goes to show that we appreciate American "goods" on this side, and it is also very pleasant to think that our English numbers, when they come to New York, have a cordial reception.

At the Palace Theatre, where so many American acts open, they are producing a number of novelties just now. In fact, the energetic young manager of that house, Mr. Alfred Butt, has been making several hours both on the Continent and

in the English provinces in search of novelties. But he tells me that they are very hard to find. This is undoubtedly a fact. London managers all complain of a dearth of the right stuff.

The Dunedin Troupe of cyclists left London last Saturday en route for America. They are booked for a long spell with the Ringling Brothers show.

There is great talk just now about the difficulty a new act has in gaining recognition in London. There is no doubt at all that it is becoming increasingly difficult for new talent to push itself to the front. The chief cause of this, without a doubt, is overbooking ahead on the part of the managers. And they, it must be granted in fairness, are forced to do this by excessive competition.

In an interesting letter which I have received from South Africa this week I hear that the Messrs. Hyman are having a new and much larger music hall built in that city, which will be open shortly. My correspondent thinks there are big opportunities in the amusement line in this part of the world—for some big syndicate, for instance.

Mr. Frank Macnaghten, the controlling spirit of the Macnaghten circuit of halls in this country, has just started upon a tour of the world, in which he will combine business with pleasure.

Mr. Bransby Williams, who is due to open in New York for a season next October—at the Colonial, I think—is just now making a remarkable hit in pantomime. This clever character actor should have no difficulty in coming to terms with American audiences. His impersonations of Dickens' characters are particularly good, and in monologue work he is good also.

Harry Harper,
Editor The Extrac.

London, March 6, 1906.

"Price and Revost" (not Rice and Prevost) are at the Canterbury.

A novel feature at the Lyceum is a "barrel organ dancing competition," open to the street dancers of London. In addition to money prizes the winners will have a week in Paris free of all expense.

At the Alhambra large audiences are being played to. "Parisiana," the principal item, the ballet, is a magnificent spectacular production. Mile. Jane May portrays the principal character. The floral decorations, dances, etc., are all on a sumptuous scale, but whether the ballet is as popular as ever can easily be answered in the negative. Herbert Clifton, a young mimetic artist, gave several good imitations of well known professionals, Isabel Joy and Harry Lander being two of his best. Alice Dianda gave what is termed on the program a "zoological revue." It certainly answers the description of the act, as seven monkeys, three dogs and two cockatoos make up the performers of one of the cleverest animal acts it has ever been my lot to see.

Sam Elton was here and went through the same act he has been doing for years.

Charlene and Charlene, Urbani and Son, Lala Selbeni, The Five Whiteleys, and the usual pictures on a machine called "Urbanora," all contribute to three hours' entertainment without any dull moments. A word of praise is due to the orchestra of over forty musicians under the directorship of George W. Byng.

Bert Edwards.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 1. New York, March 24, 1906. No. 6.

"THE BELLE OF THE BALL."

What a pleasure it is to hear an artist like MAMIE SLAPPOFFSKI, one of the greatest singers on the vaudeville stage, sing the above song, which she has added to her repertoire and will use in connection with her operatic selections, to which there is no equal, in her line. BILLY CLIFFORD, who is playing the Keith Circuit, has been winning praises from both the press and public in connection with his singing of "Mother, Pin a Rose on Me." There has not been one performance at which he has not had to sing from six to eight verses. "Sister," the great march song, which is being sung by DIAMOND & SMITH, HENRY & GALLOTT, and hundreds of others, continues to be the only march song that looks like a sure winner for the coming summer. Illustrators and singers of march songs should lose no time in getting this song.

FRANK D. BRYAN and his AMERICAN CHILLIERS at the Colonial Theatre the past week are repeating the success they made at New York with their rendition of Mr. Bryan's own song, entitled "IT MAKES ME THINK OF HOME, SWEET HOME." In fact, at every performance at which it is sung, it brings an ovation from the audience.

JUST ONE WORD OF CONSOLATION is being featured by Madeline Burdett, Agnes Bayless, Casino Comedy Four, Al Campbell, Dorothy Dean, George Dale, Etta Elliot. THE BELLE OF THE BALL is being successfully sung by Florence Emmet, Charlotte George, Minnie Hoffman, Marie Hanlan, Mabel Hudson, Ruby Hart, Isabel Lucas, Carl Stumpf. . . . MOTHER, PIN A ROSE ON ME is being sung by Harry Breen, Harry Fantell.

CORRESPONDENCE

BOHEMIANS IN ONE NIGHTERS.

We are now tramping through the State of "Show Me" and Kansas, Sunday we relieved Pueblo, Col., of all available loose change and made a big hit in the home of the smelterers. Pueblo is the home of smelting interests and is a great little town. Everything was nice and congenial. The Big Scream manager, author and producer Barney Gerard, is now the owner of one more title, having become an "actor." No account on the last syllable. Will H. Ward, the Dutch tin man, laid off for this week, and Barney jumped in and played the part. And he certainly made good. He and Andy Gardner got together and pulled off some ludicrous stuff that never found space in the show before. All Hinder and All also took a vacation and Charlie O'Connor, Jimmie Mahoney and Bessie Gilbert jumped in and played the parts to the Queen's taste. Jimmy did a funny tramp and Charlie a "blooming" Englishman, and they certainly looked and acted the parts. Bessie Gilbert surprised even her most ardent friends. From Pueblo we went to St. Joseph, Mo., to "Show Me," and after two nights and one matinee we cleared out. We made them holler. After we "showed" them they pronounced us "the goods." Leavenworth, Topeka and Lawrence, Kan., the "State of Carrie Nation," will have our company the last three days of the week, and flags and banners are now being hung in honor of our arrival in those towns. I hope Carrie Nation comes and looks us over, as we are using a hotel for the second act and mix drinks, and if Carrie gets mixed up with us, "more work for the undertaker." It is snowing real snow, and I'll tell you if junkies in your dear old Frisco and its mild climate. We ran into a snowstorm coming into St. Joe, and were held up several hours. Consequently we had to spend some extra time trying to rob each other in a friendless poker game. The Big Scream was trying to think of a new joke while awaiting the arrival in St. Joe and he dug one up. "Where is the best place to find happiness?" Answer: "In the dictionary." Is it any good? I think it sounds like an old one. Harry Newman, the young fellow with the gray hair, is looking after Gerard's interests in the front while Barney is back on the stage trying to be a funny man with the Big Scream show. The Bohemians almost did record business in Denver, a severe snowstorm interfering.

Next week Kansas City, and I am offering a Yiddish prayer that we are not welcomed by a cyclone. The "mild" climate in Kansas City is apt to go off on a hot day, and I trust it will postpone any outbreak until after our departure. Andy Gardner has just purchased a new summer home in Joe Indian Pond in the Adirondacks.

I have just learned that a legal holiday will be declared the day the Big Scream and the screeners return to New York, which will not occur until May 25.

No more until we arrive in Cleveland. Be used.
THE BIG SCREAM.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.) Week of March 19, one of the best bills shown this season, and as a result crowded houses are greeting every performance. Leona Irving (songs, comedies), Robinson Bros. aerial rings, introduce a novelty which won applause: Rogers and Layne comedy, fair; the Great Lepox, female impersonator, a hit; Golden and Collos, rapid fire conversationalists, got many laughs; Russell and Raymond, comedy sketch; "The Arrival of Kavalchek," went well; closing with dances and the burlesque, "Our Seminary Girl." AMUSEMENT (J. B. Anderson, mgr.) Special attraction week March 19, "La Glade," the Fire Dancer. 17, Sarah Barnhardt packed the Continued on page 15.

CLIFFORD ORGANIZES.

(Special to Variety.)

Denver, March 21.

J. E. Clifford, manager of the Empire Theatre here, has organized the Clifford Amusement Company, which will build a \$250,000 theatre and hotel in Paterson, N. J., to open in September next. Clifford is the president, with Lewis Watson of Paterson secretary and A. F. Faust of New York treasurer.

Mr. Clifford is also in negotiation for the franchise of two houses in Ohio on the Empire circuit. *Noland.*

AN AFFLUENT "GRIP."

The stage crew at the Trent Theatre, Trenton, boast of having among their numbers the richest stage employee in America. His name is Warren Dawson and he is a depositor in nearly every bank in the city besides owning extensive and valuable real estate. Recently Dawson created a sensation and brought to light the fact that he was well endowed with this world's goods. At the beginning of a matinee performance the report of a run on a nearby bank caused Dawson to turn pale and rush from the theatre. He withdrew his cash and was compelled by the irate teller to accept the entire amount in silver. He returned to the theatre carrying two thousand dollars in specie in two large galvanized iron fire buckets and obtained the permission of Stage Manager Wrighter to be released from his duties until he could go home and place the amount in his "strong box." Dawson's wealth was accumulated in the wholesale fish business and he is now a theatre employee because he says he likes "show business."

HARD BUT EASY.

The mutual desire of the opposition factions in vaudeville to obtain promising acts exclusively led one of the booking agencies recently to give contracts for an extended period at an increased salary to that specified in an agreement produced by the artist calling for his services on the other side of the fence.

The contract was "phony," but that was not a matter of general knowledge, and the result is that the deceived manager will be mulcted out of \$75 weekly in consequence. It is hardly a creditable transaction nor would it add to the business reputation of the manager who was a party to the agreement if his name were made known.

"CHERRY" DENIES.

Miss Cheridah Simpson denies that when she appeared on Broadway a few days ago with a man's walking stick and a pathetic limp she was attempting to attract the attention of the newspapers to a new fad.

"It's anything but a fad," complained Miss Simpson, "I fell down stairs at home the other day and hurt my foot. I carried a walking stick only because when I went into the store they were all out of crutches and I took the best they had for what was the matter with me."

SCRANTON? MAYBE.

J. Austin Fynes was reported from Scranton the early part of the week. Mr. Fynes said he had not acquired a house in Scranton. He did not say that he did not intend to. It is said that he has an option.

SCHAFFER WILL KEEP AHEAD.

A pretty 16 year old chorus girl bride, a frantic mother, a distracted sister, a perilous advance agent, a designing manager and a deep laid plot with plenty of exciting situations form the nucleus of a heart rending tale unfolded by Mrs. Ida Belle Hall, the comely wardrobe matron of the Casino Girls company, which plays St. Louis next week. To tell it briefly, Mrs. Hall says Edwin Schafer, one of Gus Hill's agents, had the temerity to do all the "fixing" for the elopement of her daughter, Ethel May Hall, and Max Armstrong. The latter is one of the Armstrong Brothers, cycle performers. Last Sunday, according to Mrs. Hall, her daughter left her in a hotel in New Orleans, ostensibly to take a walk. Then through the machinations of the aforesaid Schafer she took a train to Gretna, Louisiana, where she met Armstrong and with the aid of a Presbyterian minister who was engaged beforehand married him.

Armstrong, who is 22 years old, had asked the mother for the girl's hand. He described the result as a veritable Vesuvius. The young couple were kept under close surveillance. Schafer was looked upon by the mother as opposed to the union, when in reality he transmitted the love messages between the two lovers and finally fixed things for the nuptial knot. He is now two weeks ahead of the show and from present indications will stay as far ahead as possible. Izatta Hall joins with the mother in denouncing the elusive Edwin. In the meantime, however, the girls continue to work together.

TUCK IN PITTSBURG.

Sammel L. Tuck, who was formerly a member of the theatrical firm of Hurtig & Seamon of New York, and who for several seasons successfully managed the tour of Williams and Walker, and who has handled other important enterprises, has been engaged by Manager Harry Davis of Pittsburg as an addition to the latter's business staff. Mr. Tuck, who is a Mystic Shriner, a thirty-second degree Mason, an Elk, an Eagle and a member of several clubs, has a wide acquaintance and will be welcomed by the theatrical colony of Pittsburg.

NOT NEW.

Some of the daily papers regard with surprise the announcement that Klaw & Erlanger are seeking a vaudeville circuit, the first two houses of which have already been settled upon in Cincinnati and Indianapolis.

Half a dozen years ago Klaw & Erlanger ran a circuit for several weeks, but made the error of putting in charge men from their own staff who had had training in dramatic instead of vaudeville work. With the advances since made it is probable that more will be accomplished this time.

MAYER MOVES, TOO.

Al Mayer has outgrown his present suite of offices in the St. James Building. After next week he will be established in room No. 810, on the same floor, same corridor, but a little north by northwest from his present position. The reason of the change of business residence is the simultaneous necessity for more room by Mayer and the moving of the former occupant of the new quarters.

ONE OF THE REASONS.

With the waning of the winter the vaudeville theatres receive the benefit of that tired feeling, given to the theatre-going public by a surfeit of "productions." The influx has begun earlier than usual this season, and the explanation is found in the few musical successes that have appeared on Broadway.

In the early fall, after a light summer diet, the wanderers return to town intent upon seeing any and every thing that bears any resemblance to a "show." This is kept up until the appetite for gaudy scenery and glittering choruses is appeased when a diversion is sought in the variety houses.

The continued run of failures of the lighter legitimate offerings have turned the crowds in the direction of the variety theatres, and one may see any evening before the leading vaudeville theatres automobiles, carriages and omnibuses, emptying their contents into what is to the most an entirely new entertainment.

"The White Cat," "Veronique," "Babes and the Baron," "The Press Agent" and "The Rogers Brothers in Ireland" are a few samples of "the first aid in vaudeville."

"The Vanderbilt Cup" and "Twiddle-Twiddle" (at Weber's) are about the only musical entertainments of the comedy brand drawing patronage. The New York Theatre has been obliged to play "Little Johnny Jones" three different engagements since Labor Day in order to keep that house open.

The most glaring legitimate failure of the season thus far has been "The White Cat," billed as a pantomime, but which was so totally ignored by the public that it was taken off two weeks before Christmas, for which holiday season it had been especially prepared.

The dramatic plays have no bearing upon the vaudeville attendance. It is the musical and spectacular productions which are watched by the vaudeville managers with interest.

A failure not alone means an increased attendance in their theatres, but also a rush of most of the principals for vaudeville time after the "show" closes.

It is simply a question of time, and not so very long, that a producer in the legitimate will think several times before he will invest in a play which is intended to amuse, but does not succeed nearly as well as the present day vaudeville, which may be seen for one-half the price.

The public is finding it out, and while the public does not know that sometimes the salary of two acts in a vaudeville bill more than equals the weekly cost of a Broadway cast, it is seeking the most entertaining and diversified entertainment to be found, and finds it in the varieties.

WELL ADVERTISED BEFORE AND AFTER.

George Fortesque, whose thick and thin portraits are familiar to readers of anti-fat advertising literature, will be seen in an operetta April 2 under the management of George H. Brown.

L. J. Loring, for the past five years with the Nellie McHenry Company, playing the Judge in "M'liss," will give a trial performance soon of the new sketch he intends entering vaudeville with. It is named "Two Old Vets."

WEIGHING IN.

By Earle Remington Hines.

"How did I come to lose my arm?
It's a tale I've never told,
For there are some things, pardner,
That a fellow likes to hold.
Hooen away inside his heart,
Where nobody can see,
And no one knows the real truth,
Exceptin' God and me.
But I like you, there's somethin' here
Tells me you are all real;
Seems just like talkin' to myself,
To tell you now I feel.
'Twas just ten years ago this spring,
And I was the risin' star
Of all the jockeys on the track,
And known both near and far.
Was stoppin' at the Waldorf
An' livin' on the best;
One day I saw a young girl
A-dinin' with the rest,
An' I felt somethin' give away,
'Twas worse than any fall
I ever got upon the track—
I loved her, that was all,
I used to watch her come an' go,
And every day it seemed
That she was growin' part of me;
An' all night long I dreamed
We two was off together
Away from all the crowd.
(Of course I never spoke to her,
Her folks were rich an' proud.)
She had a fellow with her,
A sleeky looking dude
(Don't think she ever noticed me—
A jockey must be rude),
An' although she might have heard my name
Called out as I walked through
The dining room, she never once
Let on as if she knew
That I was livin'. Well, to make
The story short, one day
She and his nobs went drivin'
And got in a runaway,
I saw the horses comin'
And leaped in front to save
The girl I loved, who but for me
Now would be in her grave.
I don't remember nothin'
'Cept that she was safe from harm
And I was at the hospital,
Where they took away my arm.
She wanted to do somethin',
Her an' the dude, for me,
But I'd accept no favors,
Much less her charity,
And so I drifted 'round the town
And went all to the bad;
My ridin' days were over,
And the lads got all I had.
So I says, 'Jack, it's up to you
For a flush,' so I took
Old Barleycorn an' on him
Was makin' my last book.
But, what do you think, the other day
I met a duck in that saloon,
'There was no use in dyin',
'Cause you never could be dead;
You just come back to this old earth
For time and time again,
Same as the sea goes to the clouds
And falls in showers of rain.'
An' so I'm goin' to swear off
An' take another track.
For I don't want ter be like this
The next time I come back.
He said, 'That one unflashy deed
Done for some loved one's sake
Will outweigh a whole life of prayers
Them hypocrite guys make.'
For action is what's wanted,
'Not four flushin', so that when
We two meet some day equals
There'll be 'somethin' doin' then.'"

WANT SOME LABELS?

The following letter, which has been sent to property men in vaudeville houses throughout the country, will explain how some acts never seen in Europe send their baggage into a theatre covered with foreign labels. The letter is given with the text unchanged:

DEAR SIR:

The newest and latest fad is to have one's trunk, suit case or grip covered with European labels, leaving the impression that the person has just returned from an extended trip to Europe. To supply the demand for such people we have made arrangements with our foreign office to collect for us a large quantity of these labels, which are issued by the principal hotels, railway and steamship lines of England and continental Europe. We have concluded that one of the best means to distribute these labels is through the property men of some of the principal theatres of the country, as they have an opportunity of meeting all the actors that come to their house, and as well they generally have a large circle of acquaintances outside the theatre. To show you how readily they will sell we enclose you a single label of "Hotel Cecil, London," see how easily you can sell it for twenty-five cents. The labels come twelve in each set, and when pasted on a suit case look like the enclosed picture. Without any trouble you can sell the labels at from fifty cents to one dollar a set. We make a price to you of four sets for one dollar, which will leave you a handsome profit. To give you an idea a property man in a Philadelphia theatre sold 160 sets of labels last week at fifty cents a set, leaving him a clear profit of \$40. He did not confine himself to theatrical people alone, but sold them generally. He writes us saying that nine people out of every ten he showed them to bought a set. We will upon receipt of one dollar send you postage prepaid four sets of the labels and will fill your future orders at the same price in any quantity. Yours truly,

Continued from page 13.
house playing "Camille."—UNDER CANVAS—Van Amburg's Circus begins season of 1908 here on April 5.
BRIK.

BATTLE CREEK, MICH.

RIJOU (W. S. Butterfield, mgr.)—McCune and Grunt, comedy acrobats, are clever. Bessie Champion, illustrated songs, is a local singer, and has a very highly cultivated voice. Chinese Lawson does some talking and conjuring and plays some musical instruments well. Tom Lancaster, blackface comedian, has some new stuff. Woodford and Marlboro have a little sketch, "A Timely Lesson," which pleases everybody. Pictures close the show.
N. RITCHIE.

BRIDGEPORT, CONN.

POLIS (E. B. Mitchell, mgr.)—Bill March 19, Jewell's Maunkins are a big hit; Delmore and Lee in a fine revolving ladder act; Neff and Miller are the hit of the bill; Frederick and Leska Farm, very good; Leo Camillo, good; Carter, Waters and Company, fair; McLean Sisters, fair; electrograph. Coming, March 26, Cliffe Berzac.
W. J. BYRNE.

BURLINGTON, IOWA.

GARRICK (Vic Hugo, mgr.)—Bill for week 19 was excellent. Business is good. Ferry in Fairland was the feature. Miss Franklin, cornetist, pleased. Kippy, a comedy juggler, clever in several new stunts. Adams and Edwards in a German comedy, "My Dear Old Mother-in-Law," scored heavily. Vesta Montrose is still popular with her illustrated songs. Pictures close.
D. Y. C.

CINCINNATI, OHIO.

STANDARD (C. M. Arnold, mgr.)—Jersey Lilies Extravaganza Company. The performance is weak in spots and not up to the standard of shows that have preceded it during the past five or six weeks. The opening burlesque, "The Disputed Check," with Dan Carey in the leading comedy role, was pleasing. The olio, however, is excellent. Paul and Arthur Bell, musical artists, made a hit in their artistic rendition of many well known popular airs. The Chamerics, acrobats, do a nice turn, the female partner performing some wonderful feats of strength. Aila B. Burnett, comic singer, made a good impression. Howell and Emerson, singers and dancers, do an ordinary act. Washburn and Veidler, female song and dance team, were poor. Zara and Stetson, baton swingers, have improved somewhat in their familiar turn, and make good. The afterpiece, "The Two Colonels," was poor, and had a tendency to spoil the good impression made by the earlier acts. Guy Lawson, the comedian, works hard and gets a number of laughs. Next week Weber and Rush's Parliam Widow's Company.—COLUMBIA (M. C. Anderson and H. M. Ziegler, mgrs.)—An excellent bill, headed by William Gould and Valeska Suratt and Harry Corson Clarke and company, pleased large and appreciative audiences. The opening sketch, "A Fool's Errand," was performed by Lucy and Lester, who were enthusiastically applauded. Alice Lyndon Doll, billed as the most beautifully continued change act in vaudeville, made a favorable impression; she is young, has a fairly good voice, but needs experience. Al Lawrence, mimic, had some new jokes. His act has been seen here before. Clayton Kennedy and Mattie Rooney, in "A Happy Medium," made good. These artists made a decided impression. Marvelous Frank and Bob, gymnasts, do a strong closing act; the LeBrun Grand Opera Trio, Antoinette LeBrun, soprano, James F. Stevens, baritone, and Fritz N. Hoffman, tenor, in "Il Trovatore," scored one of the biggest singing hits of the season. Harry Corson (Clarke and company) in "Strategy," was the hit of the bill, and the applause was cyclonic. Next week: Lavilla Shannon, Bessie Clayton, Horskys-Bergere and company, Melville and Stetson, Onlaw Trio, Lewis McCord and company, Billy Van and the Musical Simpsions.
H. HESS.

CHICAGO, ILL.

The heavy snowfall throughout the Middle States Sunday and Monday has delayed the beginning of several shows, and as a result many artists did not arrive in time for the Monday matinee at the vaudeville houses. The theatres were not affected Sunday and Monday when the blizzard raged through the streets and caused a general tie-up in traffic. Nearly every cab in the vicinity of the Sherman House, and elsewhere in the downtown districts, was put into service to take the place of surface and elevated cars after theatre.
MAJESTIC (C. E. Draper, manager for Kohl & Castle.)—Maile Hite, who was seen here with "The Girl and the Bandit" company last year, heads the bill. She is assisted by Walter Jones in a singing and dancing specialty. Miss Hite is a better comedienne than singer. The act made a good impression. The Simon-Gardner company presented Will Cressy's sketch, "The New Coachman," which contains a number of good situations, but it is not up to the usual Cressy standard. Nevertheless, the sketch was well acted and pleased immensely. The Harisons made their first appearance here in a burlesque act and scored a big hit. The troupe includes three men and two women, who in clown and pantalon dress do some difficult juggling. Haverman, who is billed as the German explorer, gave a daring and entertaining exhibition of animal training. His troupe consists of lions, tigers and panthers. Steady, Doty and Coe have a comedy sketch act that is entirely new. The Avon Comedy Port again offered their sketch, "The New Teacher," which served as a vehicle to introduce good singing. The comedy is too holterous for a good singing quartet. Gus Williams returned with a budget of dialect stories that amused the audience. The Doris Trio sang selections from operas and scored a hit. Lazen and Lazen have a new and pleasing comedy musical act. Flo Adler sang a number of songs and responded to several encores. Howard and Rutherford have a good singing and dancing specialty. Mirz von Wenzl, Rose and Hill and the Madlans completed the bill.
OLYMPIC (Ab Jacobs, manager for Kohl & Castle.)—Martin Beck's Orpheum show is the feature at the Jacobs' house. The bill is headed by Ye Colonial Septet, vocalists and musicians, in "An Old-Time Hallow'en," which scored a big hit; Merlan's dogs again displayed

wonderful canine intelligence and made a tremendous hit. Jules and Ella Garrison, in a travesty entitled "An Ancient Roman," again demonstrated their abilities to create laughter in large quantities. Winona Winter, the dainty singer and comedienne, scored a hit with her songs and imitations. The dancing of Brothers and Sisters Ford won merited applause. Edgar Bixley had a number of good parodies. He used his excellent baritone voice to good advantage. Campbell and Johnson made a hit with their comedy acrobatic act. Georgia Charters Lewis pleased with her singing and dancing. Other acts on the bill were Harry Seely and company, illusionists; Gloss Brothers, gladiatorial poses; James Lucas, monologist; Rae and Stevens, aerialists; Winton and Winton and the Marrons.

HAYMARKET (W. W. Freeman, manager for Kohl & Castle.)—Bessie Clayton moved over from the Majestic and repeated her dancing, which scored heavily. Charley Case had a string of humor that caused many laughs. Edwards Davis and company came over from the Olympic and offered their dramatic sketch, "The Unmasking," which held the interest of the audience. Vernon, the ventriloquist, made a hit with his act. Sydney Grant pleased the West Siders with his monologue, and Hal Smith's drawings and stories received considerable applause. Baron's dogs pleased and Downey and Willard won favor with their playlet, "A Call on the Doctor." Carrie Scott was applauded as in the days of yore. Others on the bill were the Two Vivians, rifle shots; John M. Irwin, monologist; Ratto Brothers, trapeze artists; Art Adair, comedian, and the Corvey Trio in a musical comedy.

INTERNATIONAL (W. S. Cleveland, mgr.)—Virginia Earl and her Johnnies were retained another week and proved a decided drawing attraction. Eph Thompson's elephants scored a tremendous hit. The performance is without doubt the best of its kind seen here. Bert Levy demonstrated his artistic drawings in a novel manner. He is assisted by Dorothy Vernon, who posed. Ellsworth and Burt offered a comedy sketch, "Domestic Pets," and made a good impression. Frank Mayne and company, in "The Tipster," a semi-slang comedy sketch, went well. McCauley and Donovan resuscitated a number of cast-off jokes that have been heard in vaudeville for many years. They should buy new material instead of borrowing it. W. J. McDermitt, who is billed as a tramp comedian, did not look the part, but he had some good parodies and made a hit with a burlesque on Sousa.

SID, J. ELSON'S (Sid, J. Elson, mgr.)—The stock company offered "Dimpled Darlings" and "Jollification with good musical interpolations. The olio was good, and included the Pekin Zouaves in drills and wall scaling.

TROCADERO (I. M. Weingarten, mgr.)—Robbie's Knickerbocker Burlesques is the attraction. The company presented a two-act burlesque entitled "Relly's Speech," which is well staged and costumed. In the cast are Dick Cusley, Lewis and Green, William Patton, Belle Wilton and Allven Vincent. Business is large.

NOTES.—The city authorities demanded \$100 a day license from the managers of the Hippodrome Company, now showing at the Auditorium. As a result the question has arisen whether the Auditorium, the home of grand opera, is a tent, and the performers should buy new material instead of borrowing it. The city's legal department has gone deep into authorities on words and has concluded that a performance where clowns, acrobats and animals perform is a circus, and the regular circus license rate of \$100 for each day must be paid. It was explained by the management most emphatically that the performance is a play with a plot and the animals are exhibited as actors and play parts. The case is now before Judge McKewen. Weedon's lions are booked at the Empire, Des Moines, Iowa, this week. Two new vaudeville theatres open next week in Grand Island and Lincoln, Neb. The Tossing Austins jump from Des Moines to Butler, Mont., to fill the new theatre at that place. A well in Mt. Clemens, Mich., for a much needed rest. She received an offer by cable to appear in Europe next season. Neola, the juggler, is booked solid until June 11. Dan McCoy of Scranton was a visitor here last week. The Rosaires, who do a clever wire act, are at Cedar Rapids this week. Frank Maple, formerly manager of theatres in Minneapolis, Milwaukee and Chicago, is now head cashier of the International Theatrical Company. James Connors, a wealthy real estate man of Janesville, Wis., has opened a new vaudeville theatre at that place. Walter Keefe does the book-keeping. The Six Musical Ticks played at the Bijou, Lansing, Mich., last week, and Manager W. J. Bolson reported large grosses. Sloneker and Gordon of the LaSalle Theatre Stock Company will appear in a vaudeville sketch next season. Sans Onel Park will have a new theatre this summer. A large sum is being spent in improving this resort, and when it opens in May the public will find many additional features and one of the most recent resorts of its kind in the city. Albert Campbell, formerly manager of the LaSalle Theatre, is negotiating for the theatre privilege, and if he secures the lease a musical comedy stock company will provide the entertainment here. The Empire Wheel burlesque house, the Folly, has not been very successful for the Western companies playing there this season. Jerome and White side, a new sister team, tried their act last week and were booked solid until June. The Four Juggling Yales are booked until September, when they go to Europe. Mile. Vida, wire artist, is now associated with her sister, Alena Keane, and they do a double character change novelty wire act. S. R. Simons of Milwaukee, who books for the Empire, Des Moines, Ind., was in this city booking some strong acts for that house. Ralph Johnson, the trick bicyclist, and the Four Durbars, were added to "A Yankee Circus on Mars," now in its fourth week at the Auditorium.
FRANK WISBERG.

CLARKSBURG, W. VA.

GRAND OPERA HOUSE (R. Robinson, mgr.)—Human Hearts, 27, fair company and business. Howell's Pictures, March 1, fair business. "Simple Simon Simple," the 5th, pleased; S. R. O. "Message from Mars," 6th, good; S. R. O. "Holly Tolly," 7th, pleased; S. R. O. Imperial Stock company, 12th to 17th, fair company and business. "Little Duchess," 19th, pleased; S. R. O. Florence Davis, in the "Play-

er Maid," 28d. Kersandes' Minstrels, 94th. "Robin Hood," the 27th.

DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.)—Business continues good in spite of the fact that winter is here in earnest at last. There was some stir last week over the fact that Lew Sully, who was expected, did not show up. There was a big wreck on the Rio Grande and it was at first supposed that Sully was one of the victims. Later it was known that he had escaped the wreck of illness. The Six Salvagis, dancers, were sent to replace him and did very well, though they show the effects of the loss of the leading member of the troupe. Watson, Hutchings and Edwards are not here, but their sketch, "The Vaudeville Exchange," made a hit commensurate with their headlining position. Mary Dupont has played in summer stock here for several seasons and is a general favorite. Her appearance in "Left at the Post," a new playlet by John W. Cope, was in the nature of a triumph. Mitchell and Cain were not regarded with extraordinary favor. Mlle. Flora sadly overworks the property man for comedy. Her slack wire performance is ordinary and only her excellent make-up saved her. Harry Hart and Hattie Richardson in "The Tryout" made a weak opening number, but Ferry Corvey scored a real success, his novel conceits pleasing immensely. The Khondrome showed pictures of a mouse hunt in Canada and formed one of the really good features of an ordinary bill.—EMPIRE (J. E. Clifford, mgr.)—Week March 18, The Baltimore Beauties musical comedy company, opening farce is "A Scotch Highball"; vaudeville section shows Zarrow Trio, blackface pantomime act. Marilyn and Maximilian, illusionists. Edna Day-ent, dancer and comic shouter. Glenroy and Hughes, comedy skit. Rose Jordan, prima donna and Eddie Armstrong, parodies, assisted by Bertha Bertrand.—CRYSTAL (Ira Adams, mgr.)—Manager Ira Adams heads with Mlle. Vallecita with her cage of leopards. The De Graw Trio, eccentric comedy acrobats, billed as just from Orpheum at Salt Lake, are also programmed. Lily Mason and company, comedy sketch artists, and Sid De Clairville, "the human fly," are other features.
JAMES R. NOLAN.

EASTON, PA.

FAMILY (S. A. Myers, mgr.)—Opened 19 to S. R. O. business. The patrons expected a strong bill. Harry Tyler, fair; Dick and Alice McCoy in their new comedy creation, "Christmas Eve," good; Hoot and Vagabond, fair; Banta Bros. and Vondell, "A Day in Camp," musical act, were the favorites; Bernard Williams, illustrated songs, pleased; Jean Edwards, songs, good; Sherman's dog circus is exceptionally pleasing. The absence of barking is a noticeable and commendable feature of this act. The Vitograph closed.
MAC.

ERIE, PA.

PARK (M. Reels, mgr.)—Another well balanced bill entertained large audiences week 19. The Kings, balance act and heavy articles also equaled bills, had the heavy type and scored; "Bill and Carrie Russell in 'The Singing School,'" have a pleasing act; Ray Maclo and Rose Fox proved themselves clever dancers; Harmon, the magician, mystified and pleased; Wills and Barron in the sketch "Hooligan as the Insurance Agent," have a very funny act; George Hancock, in a refined musical act, won several recalls. Pictures close.
L. T. BERLINER.

FALL RIVER, MASS.

SHEELEY'S (C. E. Cook, res. mgr.)—Bill week 19 consisted of the Elmore Sisters, good act; the Three Leightons, fair; Transatlantic Four pleased, as did Dixon, Bart and Leon, Theo Julian and Herman's cats. Show wound up with the "Sunny South," which is the same old story of scenic attractions.—SAVOY (Geo. Albert Haley, res. mgr.)—This week's bill is headed by Magie Clape, a Fall River native, who is undoubtedly a favorite here. Dorset and Russell have a good musical act. O. K. Sato is a fair comedian, but a poor juggler; Burke and Dempsey caught on with the real goods in the comedy line; the Cordwaine Sisters should appear with amateurs; the Elton Polo troupe, although the first number on the bill, have the most interesting act in the show, closed with Fagan and Byron, weak act. Fair show to good houses. Coming, Carlotta in Looping the Loop, Le Roy and Clayton, James Richmond Glenroy, Reno and Richards, Charlotte Guyer, George Chris Smith and two Johnsons, Woodford's animals. NOTE.—Julius Delmore of the Keiths, owner of this week's show, a guest of General Manager Haynes of the Castle Theatre Company. We are wondering what it means. Wright Huntington will head a stock company at the Savoy this summer, opening early in May. BOSTON (Chas. Schlesinger, mgr.)—The Lowerys bring their burlesque this week with an olio consisting of Fred Caldwell, the Delmonas, Delzaro and Delmedo. Good bill and fine business.
BOB TON.

FORT WORTH, TEX.

MAJESTIC (Chas. R. Fisher, res. mgr.)—Week 12, good crowds. The Bellocle Bros., "perfectly developed" men, were amazing in their feats of strength and saved the bill. Lavilla Dewitt, cornetist, played well. Mons. Paulo and Mile. Marlow in "A French Frappe," were very clever. Arlington and Helston are good eccentric dancers, but their singing is pitiful. Dixon and Fields, German comedians, had nothing to recommend them, while Simmons and Harris, blackface, were the worst ever. Illustrated songs and motion pictures. Next week, Otara Family, Zow Matthews, Rawls and Van Kaufman, Howson, bird warbler; Conkey, juggler; Cull and Johnson, Klecko and Frigole.
TARRANT.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. C. Stander, mgr.)—Week 12, the eighteenth week of vaudeville here proves that it is no vain experiment, as s. r. o. business rules. The Eight Redoubt Arabs top the bill, supplemented by Noblette and Marshall, Chapin and Lewis, Will Eske, Nina Barbour and the pictures. Week of 10, Clayton,

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What would you take for me, Mamma,
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If the rag-man came round, Mamma,
How much would you take for my little Boy-Blue,
Would you take for your little Boy-Blue,
If he was a rich old rag-man,
And you just as poor as could be—
Don't cry, Mamma, so,
I just wanted to know,
How much would you take for me?

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WILL D. COBB, Wordwright

Jenkins and Jasper, Marlon and Deane, Colton and Darrow, Tom Ripley, Leonhardt and Nina Barbour.
DE WITTE.

GLOVESVILLE, N. Y.

FAMILY (Fred De Bouly, res. mgr.)—Week of 19, Genevieve McClelland and company, Al people, active sketch with unsatisfactory finish; Stanley and Murray, new New Acts; demonstration of wireless telegraphy, very interesting; Tommy Dunne, impersonations and singing, good. The illustrated singer should learn his songs before appearing; motion pictures good.

THE AISLE SEAT FIEND.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, loc. mgr.)—Week 18, The Four Temeseccans, a quartet, is the best act of its kind seen at this house this season. Wayne Lamar, in a dancing and contortion act, was fair. The Latell Brothers, acrobats, have a good act. Hazel Rice sings songs that please. Hilbert and Warren, in a singing and dancing act, work hard and please. Peter J. Smith sings the illustrated songs and the khondrome has some new pictures.—SMITH'S OPERA HOUSE (Mrs. W. B. Smith, prop. and mgr.)—Week 18, The Dainty Paree Extravaganza company opened to excellent business. The opening burlesque, "The Marriage of Figaro," made a hit, and the olio is a good one. The closing burlesque, "A Merry Bachelor," while not as good as the opening, helps to make one of the best shows seen at this house this season. To follow, Fay Foster company. C. H. HALLMAN.

HARTFORD, CONN.

HARTFORD OPERA HOUSE (H. H. Jennings, mgr.)—Week March 19, Cherry & Bates, comedy trick cyclists, did some funny stunts; Riehy W. Craig had an exceptionally good monologue; Baker and Baker, dancers, failed to appear, and Miss Ashley, in songs and stories, was substituted, very good; Nick Long and Ideline Cotton pleased; Louise Allen Collier and company, in "A Wild Idea," was fair; Lionel E. Lawrence and his Rialto Girls, in "A 10 o'clock Rehearsal," gave a good idea of the doings behind the scenes; the New York Newsboys' Quartet were considered one of the best numbers; Silverton and Oliver Troupe, in a wire act, did some hair raising stunts.—POLIS (Louis E. Kibby, mgr.)—Week March 19, the Three Carmelites, dancers, had some complicated steps. Eckloff and Gordon, in musical comedy, pleased. Al Bellman and Lottie Moore, in travesty, were good. Dixon and Holmes made a hit in the lighthouse scene from "Shore Acres." Gardner and Vincent, in "Winning a Queen," met with a rousing reception; Gus Edwards' school boys and girls in "February No. 22," was the headliner. The Josselyn Trio, acrobats, did not have any especially difficult stunts, but the posing was fine. The Electrograph, "Everybody Works but Father," closed the bill.
WILLIAM H. RHODES.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggeman, mgr.)—Bill week 19, Ideline, Curtis and Webb present "A Winter Season." Lillian Shaw, dialect comedienne; Hawthorne and Bart, comedians; Woodford's Animal Acrobats, Spidee Bros. and Mack, acrobatic comedy act; Lizzie Evans and Harry Mills, Herr Saxena, Hodges and Lammehue, singers and dancers, cinematograph. A well balanced bill and every act made good. Next week, The Military Detachment, Nicholson and Norton, Ford and Wilson, Lillian Seville, Wortenberg Bros., cinematograph. Business big.
JOHN J. BRENNAN.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafter Ziegler, mgr.)—The honors of the bill for week 19 were divided between James L. Lowers, the comedian, and Lavilla Shannon, the actress. Jimmy Lowers more than pleased in his sketch, "Rehearsing." As for Miss Shannon, she is such a favorite in Indianapolis that anything she might essay behind the footlights would be greeted with acclamations of delight. Her monologue, "The Mathews Girl," proved an entertaining affair, gracefully presented, and local friends and admirers gave her a warm reception. Fox and Clark, in their latest farce, "A Modern Jones," scored a hit, as did also Billy Ave, the minstrel monologist, and the Five Movatt, in their clearest and most juggling exhibition. Stella Lee, the pretty little dancer, was well liked, and the other acts on the program, all of which came in for approval, were the Musical Simpsions. In a good instrumental specialty, and the White City Quartet in some well

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rendered songs that came very near being ruined by the poor quality of their comedy efforts. The Grand will have Walter Jones and Mabel Hite as headliners next week. LOUIS WESLYN.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.)—Week 18 excellent business with good bill, having Valerie Bergere as headliner in one act version of "Carmen." Artie Hall sings and dances in an effective way. Snyder and Buckley are entertaining musicians. Bonnie Gaylord does a Sis Hopkins stunt that pleased. The Barowsky Troupe have a novel acrobatic act. Jimmy Will is a handsome comedian with some good jokes and parodies. The Felots are jugglers of ability. —CENTURY (Joseph Barrett, mgr.)—The Bohemian Burlesquers lived up to their billing as a big scream week 18 to good business. The first part is called "A Bohemian Bill," and was a big go with the audience. The chorus work is excellent. Ole Inglewida Ida Nicolai as a tough girl. Orpheum trio sing, King and Tremont have a singing and dancing specialty, the Alls, with Miss Viola Hunter, have an acrobatic and boxing act; Bennett and Sterling are monologists, Frank Wilson is an expert bicyclist. Week 25, the Yankee Doodle Girls. —MAJESTIC (Fred Waldmann, mgr.)—The Casino Girls are the attraction week 18 to fair business. The extravaganza is a two act affair called "An Unwilling King," and is above the average. The olio includes Allen Coogan, who dances in wooden shoes; Belle Gordon punches the bag in an acceptable manner, Fern Comedy Four sing, Hal Godfrey and company have an excellent sketch entitled "A Very Bad Boy." Week 25, Gay Masqueraders. —YALE'S (Lloyd Brown, mgr.)—Polite vaudeville with excellent business week 18. —NATIONAL (Dr. F. L. Flanders)—Fair business week 18, with Elsie Heas, Nellie Clifford, James A. Hennessey, Miller, handoff king; Brandon and Harvey. —NOTE—Jim Key, the educated horse, appeared at Convention Hall this week in the interest of the Humane Society. The horse had a bad fall on his way from St. Louis, but notwithstanding his stiffness gave a marvelous exhibition. FAIRPLAY.

KENOSHA, WIS.

BIJOU (John O'Brien, res. mgr.)—Bill March 19-21, Hannelter Sisters, song and dance team; Edward De Noyer, tramp turn, won hearty applause; Louise Adams, violinist, took an encore every show; De Vere and De Vere made a decided hit in songs and dances. The feature act, Robert's trained animals, greatly appreciated. Kinetoscope shows show. Coning week 22, Albion Bros., Lulu Watts, R. V. Hall, Tally-Ho Duo. TED SANFORD.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, mgr.)—Week 19, Cressy and Dayne in comedy, "Town Hall Tonight." A good laugh. Bellamy Trio still make a hit. Blyers and Horman, spectacular pantomime, good. Le Roy and LeVauion, comedy bar acrobats, good. Young and Brooks, musical act.

pleases. Helen Reimer in "Mr. Hulla-Balloo," good. Will F. Denny, vocalist, takes well. Coning week 26, Maggie Clime, Elton-Polo Troupe, O. K. Sato, Dorsch and Russell, Fagan and Byron. A. B. C.

LEXINGTON, KY.

OPERA HOUSE (Chas. Scott, mgr.)—March 10, "The Wizard of Oz," with Montgomery and Stone; excellent performance and business. 17, Miss Florence Davis in "The Player Maid," supported by Elliott Dexter; matinee and evening. 19, Grace George in "The Marriage of William Asher," more pleasing than the book; two performances to excellent business. 20, Dora Thorne, in melodrama, with interesting climaxes; good business. Underlined, Richard Carle, in "The Mayor of Tokio." A. B. C.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.)—Bill week of 19 includes The Hirschorns, Alpine entertainers; Giles W. Harrington, monologist, sprung some new ones; Merrian Dixon, illustrated songs; Fair bill and business. March 20, Mason and Mason, Mitchell and Browning, Merrian Dixon, Chas. and Minnie Burroughs, etc. NOTES.—A general "pov-vow" of the Crystal managers was held at Elwood, Ind., 18. Aside from "I'll take the same" nothing of importance was transacted. Next week records the last of dramatic offerings at the bowling for the present season. Vaudeville attractions will be booked through the W. V. A. If plans for the new Grand mature, the Dowling will remain in the vaudeville field the coming season. REVILO.

LOUISVILLE, KY.

HOPKINS (Wm. Relehmann, res. mgr.)—Fanny Rice with her dancing dolls is the headliner for this week, and is duplicating the success of former acts. Brown, Harris and Brown score strongly in a very laughable sketch, while the Bader-LaVelle Trio, with their comedy acrobatic cycle act, fare equally as well. Dionne Twin Sisters are capable performers on the mandolin, and altogether their act is pleasing. Clifford and Burke, blackface comedians, prove successful, and James F. Macdonald, singing comedian and raconteur, shares well with the others. Pictures close the show. —PRINCESS RINK.—The Renowned Rexos are serving to pack this place to its capacity. Their act is interesting and worth while. They have added many novelties to their act since last seen at the local vaudeville house a couple of seasons ago. —NOTES.—The Majestic Amusement Exchange of this city, under the management of O. J. DeLang, is proving a successful enterprise. The firm is looking for a number of Southern parks, and also represents exclusively several big acts. Glenwood Park at New Albany, Ind., operated by the Louisville and Southern Indiana Traction Company, will this summer be one of the most amusement resorts in the South. It is undecided whether vaudeville or stock will hold the boards in the theatre. A. S.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.)—A well balanced bill for week of March 19, Jas. Donovan and Rena Arnold were well liked in their sidewalk conversation. Brockton, Mack and Belmont, in "A Count on Mother's Account," managed to gain laughs. Archie Boyd and company, in a Cressy sketch, "After Many Years," scored heavily. The Elgonas, acrobats, did some fair tumbling, but their comedy did not take. A. O. Duncan, ventriloquist, fair. The Herald Square Quartet scored with their comedy alone. Marshall, a very clever gymnast, opened the show and the pictures closed. —NOTE.—James (Jimmy) Cowper, a Lynn man, now with the Hurlcourt Comedy Company, will enter vaudeville with Fred C. Stein, stage manager of the same company, in a sketch by Stein, called "The Cow Man." The sketch will be given its first presentation about the middle of May at Proctor's 125th Street Theatre. DAVE CHASE.

MONTREAL, CANADA.

SOMMER PARK (D. La Rose, mgr.)—Week of 18 opened a new bill which was well received. Lavigne's Band, Theo, wirewalker and juggler, took well. Miss De Lora, contortionist, was applauded for her clever work. Barthelmes, pedestrian foot juggler, a hit. Arto and Delman, comedy acrobats, were well received. Two Soullers, French duettists, sang well, and made a hit. Pictures closed the show. —ROYAL (H. C. Egerton, mgr.)—Week 19, Merry-makers' Extravaganza company opened to good business. The Exposition Four (3 Alexanders and Brady), musical artists, dancers, and comedians, deserved the applause. They have a fine act. Brown and Robinson, vocalists and comedians, had talk and parodies that went well. Strouse and Young are refined duettists. Sherman and Fuller, comedy acrobats, won out with "Bumps and Bangs." Mlle. Bartolotti, toe dancer, introduced a difficult act and made a hit. The company, in "Running for Mayor" and "The Mayor's Vacation" introduced good singing and dancing. The work of M. J. Kelly, principal comedian, is a feature. Next week, Williams' Ideal Extravaganza company. —GYMNASSE (Jos. Bedard, mgr.)—Weeks 19 and 20 opened to good business. Corrigan and Hayes, blackface comedians, vocalists and dancers, made a hit. The feature of the act is introduced by Mr. Hayes in a novelty buck and wing dance, while seated in a chair. Gordon Sisters, bag punchers, took well. Al Burke, roller skate dancer, won much applause. Rosenia Serpentine, dancer, showed a good turn, as well as Miss Geoly, in songs and dances. Kitty Arthur, in character songs, was also a hit. AL M. PRENTISS.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.)—Agouti Family, minus Louise, head the bill, making their first appearance and scoring heavily although the clientele of the house has seen similar work in the hands of the Five Piriskoffis. Louise will rejoin the act next week. Goodman's dogs, cats and doves in a noisy act introduce two or three features new to the local public. Paul Kleist returns with the same musical act and, although he opens the show, was given a big reception Sunday. The Great Le Paga have the neatest and best dressed and staged jumping act seen here. E. Frederick Hawley and company, in a new sketch, "The Bandit," are among the favorites of the bill. Bert and Gran, in a fair singing and dancing act; Howley and Leslie, and the kinodrome complete the bill. Howley's clog dancing is good and Miss Leslie made a great hit Sunday with her "child" songs, but the team handicaps itself by attempting a straight song at the opening of the act. CHAPIN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.)—Edwin Stevens and company, Marvelous Howards and Bruno and Russell failed to arrive 19, but opened at the Tuesday matinee. Willy Zimmerman and Willard of Carson and Willard helped fill the gap. Rose and Pelot, juggling, good; Rawson and June, boomerang throwers, good; Foster and Foster should set a new act; Argenti Trio sang in fine voice. Business is good. Bill for 20 contains Goodman's Dogs, Elizabeth Murray, Keno, Walsh and Melrose, Beatrice McKenzie and company, Minny Hall, Fred and Annie Pelot and the second week of the Argenti Trio. —GREENWALL (Henry Greenwall, mgr.)—Sarah Bernhardt opened in "La Sorciere" to a half filled house 18. Trocadero Burlesquers for week 25. O. M. SAMUEL.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, res. mgr.)—Week 19: The storm and general inclement weather had no terrors for the patrons of this playhouse this week, as was shown by the crowds at all the performances. William Courtleigh made his first vaudeville appearance at this house in Campbell MacClloch's playlet, "Under the Third Degree." He was received warmly. The Metropolitan Grand Opera Quartet in selections from Verdi's Rigoletto pleased the patrons. The Grand Opera Quartet introduced a thread of pathos in their act. Green and Werner, who had to cancel their engagement at this house several weeks ago owing to illness, appeared in the novelty singing and dancing act, "Babes in the Jungle," and carry a pretty scenic set. Others on the bill were the Picciatini Troupe, Celina Dobe, instrumentalist; Joe Morris, comedian, and Miss Cora Lane of East Orange, who gave concert solos during the intermission. —WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.)—Week 19, The New York Stars are the funmakers. Mr. Thielse has engaged a capable company of comedians and pretty girls to enact the two musical comediettas, "Papa's Conchman" and "Easy Does It," which show the full strength of the company. Miss La Couvier sang selections in both comedies and had to answer to several encores. Those taking part in the olio were the Farst Trio, Vic Jerome, Lottie Freemont and John Russ, comedy acrobats; Lena La Couvier, vocalist; Corbely and Burke, Irish comedians; Raymond and Clark in a conversational act. The bill of the day is the Majestic Grand Opera, instrumentalists. Week 26 The Golden Crock company. —NOTES.—Marguerite Ferguson and James

E. Rome, former vaudeville performers, made a hit with their eccentric dancing with the "Princess of Pilsen" company, at the Newark Theatre last week. The Todd-Judge Family took the places of Harvey and Walker with the Majestics at Waldmann's last week owing to sickness. The Arab Patrol-Salaam Temple, Mystic Shriners, gave a vaudeville show and dance last Friday evening at the Krueger Auditorium. It was one of the most enjoyable affairs which has taken place this winter. The show was under the management of Messrs. Leon Stears and J. M. Lederer, and those appearing were Dan McAvoy and company, The Four Emperors of Music, Mrs. Stuart Robson and company, Keller's Lady Zouaves, Eckert and Berg, Bailey and Fletcher company, The Ellis Nowling Trio and the Vitagraph. One of J. Austin Fyrie's "Niodelts" will be opened on Market street very shortly and will add to the chain of his other enterprises. He is also looking around for a suitable site in this city to build a vaudeville theatre on. When this snow disappears the work of getting some of the summer parks fixed up will be commenced. There are four in and about the city—Electric Park, Olympic Park, Hubbard Park and Fairland, the new park opened by Melville & Shultheiser on the Newark-Paterson trolley road last summer. JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.)—Excellent bill this week and houses good. Two of the principal acts are favorites here—O'Brien-Havel and Edie Lawrence in "Ticks and Clicks" and the Village Choir quartet. "Ticks and Clicks" is one of the most popular sketches ever played here and never fails to get a good hand. Of the Village Choir it is sufficient praise to say that they are singing better than ever. Carroll Johnson's satirical charms and unctuous humor give him a high place on the bill. The three Roses are a pretty girls and good musicians. Hill and Sylvian, in interesting ukelele act. Kurtis and Busse, trained toy terriers, fair. Atlanta Spencer and company essayed to present a farce entitled "Mr. and Mrs. Nagg." The act was canceled after Monday's matinee and Ford and Dot West were secured to replace it. New vitagraph pictures. KNOT.

NORFOLK, VA.

ACME (Wilkinson & Manzie, props.)—Week 19, The Dreamland Girls headed by Charles V. Anderson and Babe Laurie in the olio. Helen Lambert in songs, fair; White and Johnson, illustrated songs, good; Lomas and Adams, society sketch; Frankfurt, Laurie and Frankfurt, wooden shoe dancers; Nellie Zaman, character changes; Ruth Matland, impersonations; Nellie Runtorf, musical novelties; Carew Sisters, buck and wing dancers, and Marion, hand balancer and comedy juggler; new pictures. —BARTO (Charles West, mgr.)—This resort opened the week with Carroll & Stiffels Society Bells, introducing May Penman in songs and dances; May Reed, illustrated songs; Dolly Young, contortionist; Elsie Fay, contra singer; Rose Martine, dancer, and Milburn Sisters, aerialists; moving pictures; good business. —AUDITORIUM (James Barton, mgr.)—Hentz and Grant headed the bill in their burlesque entitled, "Wireless Telegraphy," and was one continuous laugh. Others who helped to furnish amusement were Minnie Patterson, the Southern nightingale, pleased; Lou Leonard in songs and dances, fair; Johnson and Sylvian scored a hit; Florence Edwards and her pickaninnies and Leon, Adeline and Rice, society jugglers; splendid business. —MANHATTAN (Crimian Bros. props.)—Leo Edwards presented her four act comedy, "Mabel Be Healed." The vaudeville here was: Edna Kelly, singer; May Roach, mirror dancer; Anna M. Schar, dancer; Billy Campbell, Hebrew impersonations, was the hit of the bill. The show closed with John J. Madden's burlette in two scenes, "Doughnuts," which includes Cecelia Madden, Emma Wallace, Edith Duquesne, May Harvey, May Pierce and Parker and Ward, fine business. WM. F. HOPE.

PAWTUCKET, R. I.

NEW PAWTUCKET—Week 19, Matzoni, hand-off king, held over and still makes good; the Alvarotta Trio of comedy acrobats pleased well; the Joyces in Irish comedy sketch caught on with their singing and dancing; Healy Sisters, character song and dance act, was good; Gertrude Campbell, singing soloist, was good; William Beverly, singing and buck dancing, was clever; La Beda Leonora in illustrated songs sang in good voice. Pictures took well; the show concluded with a farce, and large houses are the rule this week. NOTE.—A. A. Belden stopped over to see the performance Tuesday evening; he is on his way to the New York office to report at another theatre in New York State. The Zentos, Dan and Myrtle, stopped over and paid a visit to the Matzonis on Sunday last. Mrs. Zento and Mrs. Matzoni are sisters. NICK.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.)—It is difficult to name the headliner this week, although it is generally conceded to be the one-act farce comedy, "The Princess," presented by Eva Taylor, Jessie Izett, Hugh Ward and Bessie Hildebrand. The latter is very amusing and was splendidly acted. Dainty Delight Barsch and her Broomstick Witbesa from "The Isle of Spice" give the best "girl act" seen here this season, and the dancing is particularly good. Salerno commemorates his return with some marvelous and bewildering new feats. The Nichols Sisters are an ever the inimitable "black gals," and their act is most enjoyable. The "Ephraim" piece was new. The Two Meers give a serio-comic wire act that excels anything recently seen here. Therese Dorgeval is a French chanteuse with a fine soprano voice, who sings American popular songs with chic attractiveness. Nat Nichols gave a clever blackface monologue. The pretty Tobin Sisters gave a finished musical act. Kates Brothers are funny in an eccentric acrobatic act. Trovillo, the ventriloquist, was highly appreciated. Adams and Mack were liked in a clever burlesque magic entertainment, and Young and Melville give some entertaining songs and dances. Harry L. Reed pleased with some old fashioned illustrated songs, and good pictures. The bill is a magnificent bill. Crowded houses. —GAYETY (Jas. E. Orr, mgr.)—The Parisian Widows, with

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(Near Broadway)

"COMING THROUGH THE RYE, JENNIE MINE"

the two skits, "The Carnival at Monte Carlo" and "A Day in the Life," both written and staged by Ben Welch, the Hebrew comedian, who opens with the well known "Dago" turn, which pleases the audience through the first act. Welch is a great favorite here. John Honan, Pat Kearney, Ned Kelton, Sis Kelton, Flossie La Van, Katherine Randall, Mildred Valmore, Tom Owley and Mike Murphy had the other leading roles. The chorus did good work and was handsomely costumed. The olio included the Four Carrolls in a skillful acrobatic act, which made a hit, and the dog, who appeared to enjoy the act immensely, added the needed comedy. The Musical Keltous, a man, woman and little girl, displayed real ability, the child being the feature of this act, as besides playing several instruments her dancing was above the ordinary. Owley and Randall are funny in a juggling act, and Honan and Kearney gave a good comedy turn. The Sisters Valmore are skillful dancers. Ben Welch also appears in the olio in his characteristic Hebrew impersonation.

ACADEMY (Harry W. Williams, Jr., mgr.)—The Jolly Girls Extravaganza Company won the Academy patrons yesterday in a program of regulation burlesque. They appeared in a two-act farce, "An Honest Politician," with good turns in the olio. John Berg, Sam Sidman, George T. Davis and May Melville were well placed in the leading roles. The chorus was up to the average and costumes attractive. Amy Hawthorne's impersonations of Chevalier were clever and won much applause. The Radium Girls were a decided novelty, but their dance, illuminated only by the light from their costumes, proved rather ghastly. Melville and Ashton were well liked, and Miss Melville's monologue went with a rush. LeClaire and Hart, who have just joined the company, have a splendid travesty act with good acrobatic features. The Laffie Trio, in a rebounding net and bar act, was appreciated, and George T. Davis closed the olio with illustrated songs.

MADAME PITT.

POTTSTOWN, PA.

GRAND OPERA HOUSE (Wm. Porter, Jr., mgr.)—March 15-17, Miller Bros., Dorian, good; Cogan and Bancroft, comedy roller skaters, a hit; Mr. and Mrs. Nick Hughes, comedy sketch, introducing singing and dancing, fair; Eleanor Blanchard's impersonations of stage celebrities, are clever; English and Gaudy, comedy entertainers, good. The pictures end the show. Business increasing.

March 19-21, Byron and Blanch, with "Matrimonial Sweets in Family Jars," carry the house. Kin-Kald, comedy juggler, good; Escher Sisters, singing and dancing, clever dancers; Whalen and West, singers and eccentric dancers, keep the audience with them. Kinetograph ends the show. Capacity business. March 22-24, Crec European novelty; Hurry La Marr, Four Shannons, Harry Green, Golden and Hughes and others.—**AUDITORIUM FAMILY THEATRE** (Brown & Gerhart, mgrs.)—March 19-24, Tom Almond, singing and dancing comedian, made a hit with the audience; the Ushers made good in their melodrama; Robinson and Gaudy had the audience with them. Business is good.

J. H. WEITZENKORN.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—Gertie Reynolds and her Twirly Girls head the bill; big hit. McCarthy and Rlena, "Convulsive Courtship," also hit. Miss Rlena deserves special mention for her perfect negro dialect. Loeontra and Lario, comedy musical act, another hit. Josef Yarrick, scientific mysteries, exceptionally good. Leo Benn, the English Eccentric, fair. M. J. Walsh Dramatic company (local talent), that's all. Motion pictures fine. This has been one of the strongest bills seen at the Family. Business big.

W. C. MATTERN.

RACINE, WIS.

RIJOU (Jones & O'Brien Circuit; William C. Tiede, local mgr.)—Bill week 19, Albin Bros., comedy boxing act, caused a great deal of applause; Dorothy Alandone, vocalist, well liked; E. V. Hill, musical act, good; Tally Ho Duo, singing, the hit of the show; Banister Sisters, singing and dancing, good act and well liked. Louise Adams, violin soloist, does some good play-

ing. Ed. De Doyer, acrobatic dancing and singing. Willig and Larkin, comedy sketch, good. Moving pictures, the show. Capacity houses at nearly all performances.

WILLIAM J. McILRATH.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.)—The bill week 19 was very pleasing. The Empire City Quartet presented a fine singing act with just enough comedy, and were the hit of the bill. Ed. Reynard, in his ventriloquist number, was a close second. His figures are the best that have been presented here this season. Matthews and Harris, in "Adam the Second," were the laughing hit of the bill. Francell and Lewis, in "The Bally-Hoo," pleased. Dixon, Bowers and Dixon, the three Rubes, went well. Avery and Hart, colored team, registered a hit. Torbay opened the show nicely with comedy shadowgraphs and the Kinetograph sent them home well pleased. Coming next week, Watson's Farmyard, Monroe, Mack and Lawrence, Stuart Barnes, Rooney and Bent, Joseph Valmore, Trompe, Village Choir, Couture and Gillette and the Kinetograph.

MACK.

RUTLAND, VT.

OPERA HOUSE (Boyle and Brochner, mgrs.)—Week 12 (two nights), Bennett-Moulton company presented the two Clematos, singers, dancers and sketch artists; Fred Diger, monologue; Estelle Plunkett, songs and dances; Juniper and Hayes, comedy con and octoroon, and moving pictures. All took well. 15th, De Rue Bros. Minstrels played to good house and gave satisfaction. The olio introduced interesting numbers, including "The Four Dancing Harvels and Walter Gozens," Reddy and Savin De Rue, the Musical Minstrels; Harvey Dunn, bag puncher; Billy De Rue, monologue; IJH and Adams, comedy acrobats, and the Ideal Quartet. All took well.

AL M. PRENTISS.

SAGINAW, MICH.

JEFFERS (Sam S. Marks, mgr.)—The top liners week of 18 are Tempest and Sunshine, two clever young people who do a singing and dancing act, and were enthusiastically received. North Brothers still hold the house and continue in favor, doing a different play nightly. Grace Whitaker pleases as usual with her singing, and illustrated songs by Blanche Swigart were well received.

NENO.

SAN JOSE, CAL.

This week, March 5 to 10, has been a quiet one theatrically. Save for Monday night when Ole Olson served to get capacity and Wednesday night when "The County Chairman" filled the house, the Victory has been dark. With Dida as its headliner and a good supporting bill the Victory has prospered well. The Redmond company at the Jose still are favorites at that house. San Joseans are pleased to note that Lionel Lawrence is again on Broadway. Lawrence is a big favorite here. Next week VICTORY, 13, Florence Roberts; 17, "Barbara Franchise"; 18, "My Wife's Family." UNIQUE, vaudeville. JOSE, Redmond company in repertoire.

SALT LAKE CITY, UTAH.

LYRIC (Win. Gulney, mgr.)—Week 10, T. W. Dinkus brought a very good bill with him this week. He presented the Baltimore Beauties in "A Scotch Highball" and "A Rummy Night," which pleased, and a very good olio. Good business all week. NOTE.—Amateur night has been inaugurated here and proves popular.—**BON TON** (J. H. Young, mgr.)—Week 12, Martin and Martine, the Teller Lady and a Lobster, in song and dance; Russell Bros. in dialogue and dance; Cassilian Quartet, with their "El Melodioso," were the hit of the week; illustrated songs and the Kinetoscope. Amateur night on Fridays draws good crowds. Good sized audiences all week.—**ORPHEUM** (Jules F. Ristes, mgr.)—Week 12, J. F. Dooly, in song and dance, was good; Mildred Flann on the slack wire, the Busch Family, the De Graw Trio, O'Rourke Trio and Hart and Richardson were all good. Pictures close the show. Good business all week.—**SALT LAKE** (Geo. D.

Pyper, mgr.)—Mar. 15 and 16, the Primrose Minstrels filled the house to two matinees and evenings and presented a good bill. George Primrose is a splendid dancer and he has taught his men the trick to perfection. Gus Reid, Emile Subers and C. N. Reinhardt delighted all with their singing.

J. E. JOHNSON.

SAN DIEGO, CAL.

PICKWICK (Palmer & Fulkerson, mgrs.)—Jack Golden and the Pickwick players in "A Friend of the Family," are pleasing good audiences, considering Lent, and the vaudeville is headed by Musical Bentley, with his sylphs, who scored a hit. Janette Monitor, contortionist, has a very clever act done gracefully, and without apparent effort. The Three Witches, in singing, are very fair. The male member of the trio tried to "comede," but made a poor trial, and wisely cut the comedy on Tuesday. Ed Hutchinson, composer of "Sammy," introduced his piano specialties during the playlet and made a hit.—**GRAND** (De Latour & Fields, mgrs.)—This house is putting on comedies with a stock company, and this week "Uncle Josh Sprucey" is the bill. The vaudeville includes Earl and Wilson in a clever musical specialty, and the De Latour Sisters. Business fair. NOTES.—Larry Weaver, of the Pickwick players, goes to the Mission Theatre in San Francisco, April 2, to produce comedies. Illa wife goes with him.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrissey, mgr.)—Week 12, Thomas J. Keogh and company, Sullivan and Pasquelena, Watson and Morrissey, Lillian Burkhardt and company, Four Piccolo Midgets, Marshall P. Wilder, Agnes Mahr, Mlle. Chester and her statue dog and biograph. Packed houses all week.—**LYCEUM** (Al. J. Flournoy, mgr.)—Dida, Emmonds, Emerson and Emmonds, Gibson and Gibson, Emilly Niece, Katherine Walsh Jerome, Horner Long and moving pictures.—**EMPIRE** (W. A. Weston, mgr.)—Five Ashtons, the Jolly Prices, James Vin, J. S. Monroe, Dale Ryan and animated pictures.—**NOVELTY** (Sam Lowenthal, mgr.)—The Three Jokers, Marques and Lory, Blondie Robinson, Hattie K. Tyler and moving pictures.—**CHUTES** (Ed Levv, mgr.)—The Ozons, Ethel Whitesides and picks, Bell Trio. Nellie Montgomery and moving pictures.—**MIS-SION** (J. Fried, mgr.)—Grace Sisters, Diamond and May, Frank Hayes, Four Cowells, Nat Wentworth and moving pictures.—**BALDWIN** (Blum & Tiffany, mgrs.)—London Blunt, Frederic Irwin, the Beverleys, La Petite, Ricardo, M. Adelaide Powers and company and animated pictures.—**NOTES**—The Sixteenth Street Theatre, in course of construction, collapsed last Wednesday at 5 a. m. and is a total wreck. Two people narrowly escaped being crushed to death. The loss is estimated at about \$10,000.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.)—Relly and Woot's big show, opened Sunday matinee. Of all the burlesque companies of the season this is one of the best. They give a good show from start to finish. The olio includes Ira Kessner, pictured comedies; Kennedy and Evans, Reverse Sisters, the Golden Ballet, Daly and Reno, comedy acrobats; Frank Orth and Harry S. Fern in their skit, "Sign the Book." The closing act, "A Hot Time at Relly's," is good. Next week, "Miss New York, Jr."—**STAR** (M. G. Winstock, mgr.)—Charles E. Austin, comedy wire performer, the Musical Shirlays, Jap Lorene, Renfrow and Jansen, Pete Dunsworth, De Mora and Gracia, European acrobats; Isabel Jansen, soprano; the Three Armstrongs, trick artists; the starscope.—**ORPHEUM** (M. G. Winstock, mgr.)—The White and Ashton, Phillips and Falldene, Charles Brown, Mildred Manning, W. H. Stetson, Orpheumscope.—**PANTAGES** (Alex Pantages, mgr.)—Wilson and Leicester, Southern Quartet, Kitty Kirkham, Arnold, Arthur Elwell, Charles E. Royal and company.—**PANTAGES**—**CENTRAL** (Mier. Stinson.)—The great Anna Abbott, Tennis Trio, Minnie, Geo. Bates, Sadie Hite and the Central scope.

GEE GEE BEE.

ST. LOUIS, MO.

Another snowstorm which began on Sunday completely tied up the street car system, but did not dampen the enthusiasm of amusement seekers. Everybody had to walk to and from the theatres. The snowfall was 16 inches.

COLUMBIA (Frank Tate, mgr.)—Emmett Carleton and company presented the playlet, "The Card Players," which was the big hit. White and Morris, the black-faced minstrel girls, were very funny in their rendition of women's songs and gazes. These two acts were the headliners of the program. The Marco Twins was a grotesque novelty and brought down the house. Freydo Brothers did an excellent hand to hand balancing act. The Holtsworths, billed as singers and dancers, did a hand playing specialty which pleased. Girard and Gardner deserved a better place on the bill in their sketch entitled, "Dooly and the Diamond." Ellorite and Bobbs did neat novelty dancing. The three Weston Sisters do considerable instrument playing, in fact too much. Avery Strakoske has been seen here so often that his work was hardly appreciated. Next week, Simon and Gardner company, The Piccosifos, Baron's dogs, Hedy, Elton and company, Gus Williams, Avon Comedy 4, Adair and Dalin, Carle Scott, Downey and Willard, Art Adair, John Irwin, and the Rhodrome.—**GAYETY** (O. T. Crawford, mgr.)—The Crackers proved to be all the name. Vanille, Vanost and John Bonning had the audience in a grand old time. In the olio Charles and Anna Glicker, Hennings, Lewis and Hennings, and Shepard Camp pleased immensely. The latter is a clever monologist. He has a true voice and if he would regenerate his gaze or cut out the old ones he could class among the best.—**STANDARD** (Leo Birenbach, mgr.)—Misses American Burlesques is this week's attraction. James Walbourn, assisted by Miss Florrie Princeton, in their racing act, and a few good looking chorus girls, were the only redeeming features of the show. The olio was made up principally of badly rendered illustrated songs and timeworn moving pictures. Evidently the show has no connection with its West trip.—**GLOBE** (H. F. Becker, mgr.)—Mackey and Mack, Elma Elwood and company, Cleo De Vall, P. E. Nelson, Lulu Besselman and Capt. Sidney Elman furnished this week's program.

NOTES—Colonel Crawford, head of the Crawford circuit, paid his St. Louis house a visit Sun. day. Both of the Clemens brothers are ill and unable to work with the Crackersjacks.

JOE PAZEN.

SPRINGFIELD, MASS.

POLY'S (J. C. Criddle, res. mgr.)—Heading this week's bill are Staley and Birbeck, who created a good impression with their transformation scene. The five Romanos gave a series of dances on the whirlwind order. The sketch feature was provided by Francis Owen and Minnie Hoffman. Matthews and Ashley gave their skit, which went fair; the Golden Gate Quartet, colored singers and dancers; Milwood, a good clog dancer; the Rice Brothers, in bar work, and the electrograph rounded out the bill.—**NELSON** (Z. T. Damon, mgr.)—The Black Crook, Jr., company presented a lively show, which abounds with musical numbers. The vaudeville bill included the La Sella troupe of acrobats and Mlle. De Vere.—Good attendance.

FRANK McDONALD.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.)—The bill offered this week was fair in spots. Three Madcaps made a fair impression. Johnson and Wells, colored entertainers, well received. Maxsmith Duo, in an acrobatic and juggling act upon unsupported ladders, presented an act which was novel and entertaining. Spoke Minstrels, relieved with great applause. Bert Howard and Leona Bland seem to please the audience. Lew Hopkins would improve his monologue if he got some new stuff instead of using that of other artists. Prof. Bristol's Ponies took well. Pictures close the show. Next week, Gardner Crane and company, Tom Loudons, Five Columbian, Hayes and Hoaly. NOTE.—The management of the Bastable Theatre advertised to show the pictures of the O'Brien and Fitzsimmons fight at the Sunday night concert, but were prevented by the police.

SAM FREEMAN.

TOPEKA, KAN.

NOVELTY (A. H. Hagan, mgr.)—The cold weather and snow burles have to some extent interfered and lessened the attendance at the vaudeville houses in this city; nevertheless the Novelty is doing good business. Lewis and Lake made a hit with their turn last week. Week 18, Dick Gardner and Anna Revery, musical act, are compelled to respond to numerous encores; Brumager and Clark go well; Bence and Allard received their share of applause; pictures close.—**STAR** (L. M. Gorman, mgr.)—This is the twelfth week of the Gaiety stock company and business continues good. In about four weeks Mr. Gorman leaves for Lincoln, Neb., to take charge of a new theatre there.

CRAWFORD (Crawford & Kane, mgrs.)—Week 18, the Five Hewitts, musical act, well received. Marino and Valmore and the Gaiety stock company get liberal applause. The stock company goes on the road March 25. NOTE.—G. C. Kelly of the Topeka Street Railway informs me that no manager has yet been selected for the theatre at Vinewood Park, which is expected to open May 6. Many new attractions will be presented.

LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Lent is making business only fair at most of the houses, this one included. Katie Barry made a hit with her character songs; Cyllalan and Mack received a warm welcome; the Kaufman Troupe gave a marvelous exhibition of fancy bicycle riding; Emma Francis and her Arab Pinks were a welcome novelty; Henry Atkinson, Alfred Arnesen and Arnesen and Burton, with the Kinetograph, completed the bill.—**STAR** (F. W. Stur, mgr.)—The Kentucky Belles did well during the week. Reid and Gilbert, in "Murphy's Mistakes," were the candy. Pleasing specialties were given by Four Brothers Melvins, who were the leaders in the olio; Century Comedy Four, Cruz and Graham, Horton and company, Gibson and Walton.—**GRAND**—The Four Morons, in "Breaking Into Society," drew large business.

HARTLEY.

TRENTON, N. J.

TRENT (Ed Reuton, mgr.)—Bill for week March 19 opened with Klein and Clifton, eccentric singers and dancers; fair. A one-act farce, entitled "For Reform," by Horan, by Hugh Standish, Florence Modena, took well. Walters and Prouty, singers and travesty stars; good. "In the Swim," a spectacular novelty of twelve people, was good; continuing fair. Zingari Trio, gypsy vocalists, best of the kind this season. Bert Leslie and Robert Daley, in a short skit; good. Steve Hogan, a study in slang was certainly there. Darnas Bros., European acrobats; good. The show concludes with the biograph. Next week's bill includes Davis, Macmuley and company, presenting "Pals"; Mary Norman, monologue; Three Leightons, Rapso Sisters, Nettie Vosta, Walter C. Kelly, Paul Stephens and biograph.

H. B. HEATH.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.)—Week 19, bill includes Richard Golden in monologue, successful; Eight Vassar Girls, attractive; John Hyams and Lella McIntyre, sketch; "Two Hundred Wives," get a royal welcome. Ryan and Richfield in "Mag Hagerty's Father," got many laughs. Ray Cox, dialect comedienne, well received; Tanakas, Japanese acrobats, clever; the Pryors, musical team, clever; Albin monkey shows careful training. Pictures close the show.—**ROYAL** (W. H. Back, res. mgr.)—Irwin's big show, to fair houses, with a good olio and two burlesques, "The Only Piddle on the Beach" and "The Wives of the Sultan." Week 26, "The Devil's Daughter."

J. J. M.

WASHINGTON, D. C.

CHASE (Miss H. Winfield DeWitt, mgr.)—Miss McKelvey is the headliner of a rather strong bill she was well received. Mr. and Mrs. Jimmy Bony, in a sketch, introduced some very clever specialties. Patros Brothers, hand to hand acrobats, fair. The Adlington Four, in vocal and dancing specialties, very good. Waterbury Brothers and Tony, in a musical sketch, have not improved much. Julius Tanager gave some very good impersonations of noted actors. Macy and Hall presented a very clever sketch entitled "A Thimble Awakening." They were well received.

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Trent Theatre, Trenton.	Sheedy's, Fall River.	Weber & Rush, Schenectady.
Morrison's, Rockaway.	Hathaway's, New Bedford.	H. H. Lamkin's, Toledo.
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WATERBURY, CONN.

JACQUES (W. J. Fitzpatrick, mgr.)—This week's bill is below the average, the only redeeming feature being the Kell Brothers in a singing and dancing act and Smith and Fuller in their well known musical turn. Both these acts were well received. The other acts were the Red Haven Cadets, Mason, Kelly and company, Spaulding, Allen and Le Croix and Adamini and Taylor. The pictures were a bit, closing the show. Attendance was below par.

ARTHUR H. McKECHINIE.

WICHITA, KAN.

BIJOU (Carle E. Olson, mgr.)—Grace Powell, singing and dancing comedian, opened the show and was good; Ethel Maybell sang an illustrated song; The Powells in sensational contortion act were the best ever seen here; Tegge and Daniels in German-American comedy were well received. Bijougraph closed with good pictures.—NOTE.—The Three Dees, who were booked at this theatre this week, did not come or even cancel.—LYRIC (Cox & Wise, mgrs.)—Motion pictures opened show; Stanley and Allen, juvenile comedy; illustrated song by George Renshaw; Norton and Perkins, comedy playlet, "It's Great to be Crazy." Lyricoscope closed. A. C. RACE.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.)—Week March 19, Frederick, wire artist, good; John and Bertha Gleason and Fred Houllhan, dancing and music, well received; Sam Edwards in a talking act made good; Mr. and Mrs. Perkins Fisher in "The Half Way House" had several recalls; Ethel Robinson, songs, was well received; Catherine Hayes and Sabel Johnson's new act, "Dream of Baby Days," has some new features and went big; Harry Booker and James F. Corbely, "The Walking Delegate," made a bit;

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NEW VITAGRAPH VIEWS

Percy Williams' GREATER N. Y. CIRCUIT



Peschkoff Troupe of Russian Dancers; pictures close the bill; business good.—GRAND OPERA HOUSE (J. K. Baylis, res. mgr.)—The Little Egypt Big Extravaganza Company; fair business; performance very bad.—NOTE.—Harry B. Lester received a forty word telegram from Mr. Cohan's attorney to stop his impersonation of Cohan and asking the Grand Old Rag or they would take action. PITRO.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.)—House was crowded on Monday and those present enjoyed an excellent performance. Edwards and Kernell, a comedy sketch team, pleased. Bertie Herron is as clever alone as she was with Wayburn's Minstrel Misses. The Elite Musical Four went very strong. Mr. and Mrs. Allison, one big laugh. Charlotte Parry is a wonderfully clever comic artist and a good actress. She could, however, improve on her support. Casino Comedy Four went strong, good singing and good comedy. All and Peyer, acrobats, pleased. The Doriscope showed a good picture. Business good. Next week, Grace Fields and company, in Woodland Girls. ELZIE.

YOUNGSTOWN, OHIO.

GAYETY (Jos. W. Vess, mgr.)—This week Al Reeves' Beauty Show. Excellent company and business. The feature of the show is a reproduction of the Chadwick trial. Week March 20, The World Beaters. CHARLES R. BROWN.

YORK, PA.

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APRIL 2-PROCTOR'S 58TH STREET.
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Keith's, Philadelphia, week March 26.
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First resolve—

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At liberty commencing April 23.

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Better act than I ever saw you do.—

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"THE VILLAGE BILL POSTER"

Carrying their own scenery (exterior). Copyrighted year 1901, Class D. XNC. No. 923. Written by John T. Hanson. Elaborated by Junie McCree.

Characters: Zeb Billings, Bill Poster, Opry House Manager, Treasurer, Property Man, ex Minstrel, Magician, Juggler, and Town Constable, with the dignity of the town on his hands.... John T. Hanson
Leading Lady and County Girl..... Maybel Drew

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Booked until June 11th. It's a good act

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Smartest Dressed and Most Refined Bicycle Act Before the Public.

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DAVE GENARO AND BAILEY RAY

Assisted by EDDIE SIMMONS

Will produce in the Month of May their new offering entitled: "TONY"

AL. SHEAN—WARREN, CHAS.

IN THEIR ORIGINAL TRAVESTIES

QUO VADIS—CAPT. KIDD

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MRS. ANNIE YEAMANS

AND DAUGHTER JENNIE

DECEMBER AND MAY in Vaudeville

A Few Press Opinions of Bobby RAYMOND AND CLARK, Maggie Lee

En Route N. Y. STARS

Pittsburg Gazette, Oct. 23.
Raymond and Clark are something more than the rapid fire conversationalists, which they are advertised. They are a pair of the best comedians on the variety circuit. Their jokes are new, and yesterday at the Gaiety they kept their hearers convulsed with laughter as long as they remained on the stage.

Cincinnati, Ohio, Oct. 30.
The Ollo acts are all hits. Raymond and Clark in their rapid fire conversation and clever parodies captured the laughing honors. The act went with a hurrah.

Cincinnati Commercial, Oct. 30.
Raymond and Clark were especially good. The introduction of Mr. Raymond upon the scene in a most eccentric fall fairly convulsed the audience with laughter.

Providence Journal, Sept. 19.
Raymond and Clark, rapid fire conversationalists, have an especially good turn. The man is particularly clever and the woman sings some funny parodies.

Pittsburg Chronicle, May 16.
Raymond and Clark have one of the best conversational turns ever given at the Academy. Their dialogue is replete with local coloring.

Baltimore Sun, May 2.
Bob Raymond and Maggie Lee Clark have one of the best sketches seen at the house this season.

Nashville Banner, Nov. 7.
The specialties are for the most part below the average seen at this house, though there are two which show up to excellent advantage. Raymond

and Clark, rapid fire conversationalists, get off a number of sprightly local gags which keep the audience in a roar from the time they are on the stage until they retire.

Holyoke Evening Telegram, Feb. 2.
Raymond and Clark, billed as rapid fire conversationalists, lived up to their title, and the pair exchanged some of the brightest and wittiest repartees heard in the theatre this season.

Springfield (Mass.) Daily News, Jan. 30, 1906.
The hit of the show was scored by Raymond and Clark in a rapid fire conversational act that kept the audience laughing steadily while they were on the stage. They have a barrel of brand new stuff, all of which is bright and clever, and the few familiar jokes that are put in are merely to give the audience a rest.

Kansas City World, Nov. 27.
Raymond and Clark, rapid fire conversationalists, sent some healthy shots at the local police and the notorious union depot. This made a hit with the patrons.

Philadelphia Item, Oct. 15.
Raymond and Clark were very pleasing in a singing and talking act. Their songs are catchy, and their witty sayings and jokes set the audience into roars of laughter who were loath to leave them off the stage.

Variety.
Telegraphed to same from Buffalo.
Raymond and Clark are the best in the Ollo. Their act received much favorable comment about town on account of the number of original sayings they have. An original act invariably sets Buffalo talking.
CHAS. W. GOETZ.

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America's Queen of Burlesque, En Route With Her Own Co.

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AND STILL THEY COME!

RYAN AND RICHFIELD CO.

"Mag Hoggerly's Father"
Produced at Tony Pastor's Theatre, May 23, 1901.

"Mike Hoggerly's Daughter"
Produced at Hurlig & Seamon's Music Hall, Oct. 12, 1903.

"Mag Hoggerly's Reception"
Produced at Shea's Theatre, Toronto, Can., Feb. 12, 1906.

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The Laughter Maker

AGENT, H. B. MARINELLI

Tom Moore

Best Singer of Coon Songs in Vaudeville

WEEK MARCH 28, COOK'S, ROCHESTER, N. Y.

IN A NEW ACT WRITTEN BY JOE WELCH

JOSEPH K. WATSON

Signed for next season with Kraus' "20th Century Maids."

"THE LITTLE HEBREW GENTLEMAN."

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ORIGINAL TWEEDLEPUNCHOF
"FLORODORA"

JAS. A. KIERNAN & CO.

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Latest Musical Comedy Vaudeville

THE "TAMING THE BEAST"

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VAUDEVILLE'S NEWEST SENSATION

DIRECT FROM LONDON. FIRST AMERICAN APPEARANCE.
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Greatest Colored Team in Vaudeville

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THE SINGING SENSATION!
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Operatic Soprano

New York Shortly

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"The Baron and His Friend"

In Preparation, a New Act—The Newest in Vaudeville

ST. ONCE BROS.

We Have Wheels Too, But We Ride Ours

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The Famous and Original

GRAND OPERA TRIO

IN THE PRISON SCENE FROM "FAUST"

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FINISHING SECOND SEASON SPECIAL FEATURE KEITH CIRCUIT

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Smart Songs
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An Incomparable Act

A Neat and
Original Act.

Van's Merry Minstrel Misses

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P. S. While others continue to fertilize the pasture of their intellect with our brains we will try
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BABES IN THE JUNGLE

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MINNIE JEROME and WHITESIDE PEARL

A SISTER ACT DIFFERENT FROM OTHERS.

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AUTHOR AND COMPOSER, PRESENTING

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Character, Comedy and Descriptive Vocal Sketch

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PRESENTING

"A BOGUS CHAUFFEUR"

MANAGEMENT AL SUTHERLAND, ST. JAMES BLDG.

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CARL VICTOR, THE PERFECT MAN

IN CLASSIC AND MUSCULAR POSES AND FEATS OF STRENGTH

Pittsburg Press said: "An extremely interesting and pretty performance." Youngstown Vindicator: "Carl Victor is a surprise. No one in town should miss him."

BIG SUCCESS ON THE KEITH CIRCUIT.

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SINGERS AND COMEDIANS

Willie—Original Hebrew Messenger Boy. Eugene—Writer of all parodies used in act.

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AND HER

4 BLACKBIRDS

Managers and Agents invited to look us over

DIRECTION M. S. BENTHAM

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W. C. YOUNGSON'S A TRIUMPH IN VAUDEVILLE **SPOOK MINSTRELS**

Booked Solid Until July 2 by WILLIAM MORRIS

The Sensational Novelty

Just returned after successful engagement on Orpheum Circuit

WILFRED CLARKE

Assisted by MISS THEO CAREW & CO.

Presenting His Sketches

NO MORE TROUBLE and WHAT WILL HAPPEN NEXT
ADDRESS, LAMBS' CLUB

BIG HIT IN VAUDEVILLE

Sam Collins

Late of Joe Weber's All-Star Cast

Per. Address, 186 8th St., Elmhurst, L. I. 'Phone 221 Newtown

The Celebrated Comic Opera Star

MISS VIRGINIA EARL

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Accompanist

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IN THEIR COMEDY SUCCESS "THE DUDE DETECTIVE"

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FOUR PEOPLE, SPECIAL SCENERY. ALL THAT'S RURAL.

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A Positive Hit in Vaudeville with

"A DREAM IN DIXIELAND"

Assisted by the SHARP BROTHERS. Address: JACK LEVY, 140 West 42d St., N. Y.

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Booked Solid.

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America's Famous Character Comedian

FEATURED WITH THE BIG SUCCESS

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By Special Arrangement With Frank L. Perley

"THE PRINCE CHARMING"

Viola Gillette

(Late Prima Donna Star of "The Girl and the Bandit" Opera)

APPEARS IN VAUDEVILLE

In a Musical Comedietta Entitled

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With Strong Cast Headed by
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DONOVAN - ARNOLD

The King of Ireland

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Queen of Vaudeville

In their Laughing Success, "TWENTY MINUTES ON BROADWAY." Booked Solid. ASK MORRIS.

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PARISIAN STREET SINGERS

Including JOSEPH DUMOND, Violin Virtuoso

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SOLID UNTIL
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Jewell's Mannikins

A revelation in stagecraft, with a reputation encircling the earth.
World's champion manipulators of wooden actors and actresses
The Big Agent—P. J. CASEY, St. James Bldg.

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IN
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See William Morris

Mr. and Mrs. GARDNER CRANE and CO.

PRESENTING THEIR NEW PLAY,
"A YANKEE'S LOVE FOR DIXIE."
BOOKED SOLID UNTIL JUNE 1st.

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OFFERING HIS
"Parisian Belles" Co. En route
THE BEST COMPANY ON THE ROAD

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Week of March 26, HURTIG & SEAMON'S

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And let dull care pass you by;
Just figure out you're a long time dead,
Don't start to worry or sigh;
Weep and you weep alone,
Don't give up hope 'til you've tried
Don't join the crowds
Tha' walk under dark clouds,
But keep on the sunny side.

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THIRTY-TWO PAGES.

PRICE FIVE CENTS.

VARIETY

VOL. II., NO. 3.

MARCH 31, 1906.

PRICE FIVE CENTS.

The cover features a central oval portrait of Horace Goldin, labeled "HORACE GOLDIN The Royal illusionist". Surrounding this are four circular portraits: "IDA GARLE" (top left), "M. S. BENTHAM" (top right), and two unnamed men (bottom left and bottom right). The design is framed by two columns on the left and right. The left column has banners for "VAUDEVILLE", "CIRCUS", and "PARKS", and a base labeled "SIME". The right column has banners for "BURLESQUE", "MINSTRELS", and "FAIRS", and a base labeled "CHICOT". A laurel wreath with a ribbon bow at the bottom encircles the central portrait.

IDA GARLE

M. S. BENTHAM

HORACE GOLDIN
The Royal illusionist

VAUDEVILLE

CIRCUS

PARKS

BURLESQUE

MINSTRELS

FAIRS

SIME

CHICOT

Edgar M. Miller N. Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

THOMPSON & DUNDY AT FT. GEORGE.

Variety exclusively printed some time ago that the firm of Thompson & Dundy, the managers of the Hippodrome and Luna Park, were intent on securing a site for a summer amusement resort at Fort George, on the upper west side of the city, and it may now be announced in advance of the official declaration that the final contracts have been signed by the parties in interest.

A ground lease at an annual rental of \$40,000 for twenty years of ninety-three city lots has been secured from Mr. Jennings of Jennings, Stetson & Russell, the corporation lawyers, on the Fort George site, and operations will commence the middle of the coming summer so that the amusement resort will be in full blast by the beginning of the 1907 season.

The contract for the lease was signed on March 7, and the final signatures appended on March 14. A condition of the lease is that the Hippodrome firm shall not expend less than \$300,000 on the property, and another covenant reads that if the owners of the property desire to repurchase after ten years and before the expiration of the term, that may be accomplished by paying to the lessees the original sum invested not to exceed the stated amount of \$300,000, the buildings and all appurtenances thereon reverting to the purchasers.

August Belmont of the Interborough Company has subscribed to the bonds of the new company to be formed by Thompson & Dundy for the promotion of this enterprise to the extent of \$50,000 and the balance will be taken by the Gates crowd of financiers, including the City National Bank contingent, who are the present backers of the youthful managers.

Belmont on behalf of the subway management has agreed to build an electric railway from the foot of the Dyckman street station in a circuitous route up the hill to Audubon avenue. The Metropolitan Traction Company will extend its tracks in that neighborhood to meet the line up Dyckman street, giving direct transportation facilities into the new park.

The negotiations continued eight months before finally consummated.

MOORE AND DAVIS IN COMBINATION.

Acting on the principle that it is better to furnish one's own opposition than to permit an outsider to come in, James H. Moore and Harry Davis will build a new ten-cent house in Rochester.

The Cox Building will be made over into a theatre, some \$30,000 being spent on construction, half of which will go into the front. Sixteen shows daily will be given but a single admission will permit the auditor to remain as long as he desires.

The place will be actively managed by Harry Davis and from the details obtainable it would appear that Moore is let in the scheme simply to make what profit he is able from the erection of another house.

GRAPEWIN AND CHANCE OPEN.

After touring as the stars of "John Henry," Charles Grapewin and Anna Chance will return to vaudeville. The booking will be taken care of by Jules Ruby.

FYNES MOVES FORWARD.

Rumors have been persistently circulated to the effect that J. Austin Fynes in his new theatrical venture was merely acting for B. F. Keith and attention was called to the fact that Philadelphia and Boston did not appear in the Fynes lists.

Mr. Fynes now announces that he holds an option on the Chestnut Street Theatre in Philadelphia, which will probably be taken up, and that he will have a house in Boston as soon as one may be found offering sufficient promise of profit. Five different houses in Boston have been urged upon him, but he is not satisfied with what has yet been offered and is looking for another.

It is probable that within fifteen months he will have possession of the Fifth Avenue Theatre. Under the lease held by Mr. Proctor there is a clause to the effect that in the event of a sale he may be notified the following first of May to vacate within one year. The theatre forms a part of the Gilsey estate and will be sold at a partition sale April 11. Mr. Fynes is prepared to purchase the property and notify Mr. Proctor that he will require possession by May 1, 1907.

Within sixty days work will be begun on the new site at the corner of 125th street and Fifth avenue and Mr. Fynes expects to have the house open by the end of the year. The Newark house he hopes to have finished by Thanksgiving and the Jersey City theatre will open April 23.

The Third Avenue Theatre will open next Monday with a scale of prices running from ten to thirty cents at the night performances and ten and twenty cents at the matinees. Every seat on the two lower floors will be reserved and may be had four weeks in advance.

The out of town houses will be opened as fast as they are acquired and by the first of the year it is probable that there will be a circuit of a dozen or more houses.

Joe Weber's Theatre has been offered Mr. Fynes, but this is too close to the Fifth Avenue.

MAY TAKE LILLIAN.

There is hope for Lillian Russell after all. After her appearances at Proctor's the other managers booking through William Morris decided that they would have none of the act. Since her return, however, William Lykens has been moved to renewed effort, and he has succeeded in getting Percy Williams to admit that he is willing to pay as much as \$2,500 weekly. Miss Russell is willing to take \$3,000, but perhaps will decide to take less if she finds that Williams is adamant.

In any event her name will decorate the billboards in Chicago after a time, contracts having been signed with the International Theatre people. She will stay for two weeks there, the International people being willing to pay the money for the distinction her name will lend the boards. If they play her only on the billboards the engagement will pay.

LEAVITT COULDN'T MAKE GOOD.

"Bedford's Hope" will go to Europe provided a resting place for it can be found there. M. B. Leavitt contracted with Lincoln J. Carter, the owner of the play, that it should appear at the Princess Theatre at London on a 60-40 basis, but could not fulfill the agreement.

THREE FOR THE EASTERN WHEEL.

(Special to Variety.)

Chicago, March 29.

In addition to acquiring Sid J. Euson's theatre in Chicago Gus Hill and J. Herbert Mack, who are now in Chicago in the interest of the Columbia Amusement Company (the Eastern Burlesque Wheel), have signed a ninety-nine year lease for a piece of property on Clark street and will build thereon a modern theatre with a seating capacity of 1,800. This will make three houses in Chicago for the Eastern Wheel, the Trocadero on State street being the last of the trio.

HOPPE FOR VAUDEVILLE.

Willie Hoppe, the 18-year-old world's champion billiardist, who defeated Student George Slosson in Grand Central Palace Tuesday night, will presently be seen in vaudeville under the management of Jack Levy. His opening date has not yet been announced.

Hoppe's act will consist of illustrations of the more spectacular points of the American championship match in the Palace, followed by some of the brilliant manipulation of the ivories in which he has become master. Those who have seen Hoppe's trick work declare that several of his performances have the look of magic and black art.

Hoppe will use a full sized tournament table in his act, the difficulty of making the face of the table visible to the orchestra being got over by the use of a mirror.

GROVER GIVES UP.

After next week the Imperial Theatre, on Fulton street, Brooklyn, will have become a thing of the dear, dead past, as far as concerns its career as a vaudeville house under the management of William T. Grover.

Although it was pretty generally known that the theatre was not paying very rich dividends as a business proposition, it was not anticipated that Mr. Grover was contemplating the immediate throwing up of the sponge. The announcement came rather suddenly about the middle of the week. The sale of the Amphion, the Grover house in Williamsburg, which was announced some few weeks since, practically puts Grover out of the vaudeville business, leaving him in loneliness with only his Brighton Beach summer amusement place to comfort him. The Amphion will pass from Mr. Grover's management, it is declared, April 23.

The sudden determination to close the Imperial is understood to have made necessary the canceling of a considerable number of acts.

The Imperial Theatre was the old Montauk. It was taken over by Mr. Grover under a lease for something like two years. Last fall Mr. Grover started it as a vaudeville venture. Ever since expensive acts have been given, and the impression prevails among the agents and managers that Mr. Grover's losses were very large.

SOUNDS LIKE A COPY.

The Empire people (Western Wheel) have imported an animal act with three revolving tables and a comedy donkey, opening this week at the Monumental, Baltimore. Prizes are given for riding the donkey. "Mlle. Luba De Sarema's Circus" is the name of the turn.

REICH, PLUNKETT & WESLEY.

"The new firm" of Reich & Plunkett announce that they have just closed an arrangement by which Louis Wesley, the well known actor and manager for Fred Walton, has been admitted into a three-cornered partnership, the firm name hereafter to be Reich, Plunkett & Wesley. Their offices are on the tenth floor of the St. James Building—numbered 1024.

Under the new arrangement the concern will exclusively control Fred Walton and company, in "Cissie's Dream"; Junie McCree and company and several other high-priced organizations. In addition to these they declare they have entered upon a more aggressive policy, and will presently bring out a number of new vaudeville feature acts, among them Julian Rose, Frank Oakley ("Slivers"), Alexander Clark and La Petite Adelaide.

The division is as follows: Felix Reich will handle the park business, Louis Wesley will attend to the big vaudeville acts and James Plunkett will swing the office details of the enterprise.

CLIFFORD CLOSED.

William Clifford was closed in Worcester last week by the house management. There was an argument in which threats of a suit were made against the Keith Booking Agency. It was explained to him that such an action would only serve to advertise the fact that he was utterly unable to carry out his contract to entertain and Clifford wisely decided not to give further publicity to the fact that he had not "made good."

SHUBERTS SCORE AGAIN.

(Special to Variety.)

Worcester, Mass., March 30.

It is understood here that the Shubert Brothers have secured the lease of the Worcester Theatre in this town, taking the same practically from under the noses of Klaw & Erlanger. The syndicate firm was after the lease, but through clever manipulation the Shuberts beat them out.

LAMKIN STICKS TO MORRIS.

H. H. Lamkin of Toledo, having a vaudeville theatre there, was in town the past week and denied the report that he would affiliate with the Keith booking agency.

While admitting that he has received some acts from Keith's in the past, he stated that his bookings would continue to be made through the Morris office.

REMICK LOSES JEROME AND SCHWARTZ.

Billy Jerome and Jean Schwartz, who have contributed considerably to the success of the Jerome H. Remick & Co. publications, will shortly leave that firm owing to dissatisfaction.

What new connections, if any, the writers have made or will make have not been disclosed.

WILL MORRIS GET THE ORPHEUM?

It has been stated that the Orpheum circuit of the West, which is allied with the Western Vaudeville Association, has made overtures to be taken into the Morris camp. No confirmation of the report could be obtained.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone 1837—38th St.
SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

ADVERTISEMENTS.

15 cents an agate line. \$2.10 an inch. One page, \$100; one-half page, \$50; one-quarter page, \$25.
Charge for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."

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Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address or as per route, as desired.

Make all remittances payable to Variety Publishing Co.

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Vol. II. No. 3.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last. That's VARIETY.

With this issue Variety is increased to thirty-two pages. While Variety has never been boastful, it calls attention to the present number, which speaks more eloquently than any words could possibly do. It is acknowledged by disinterested persons that Variety has more readers than any other theatrical paper published. The advertisers have discovered this, the increased amount of advertisements this week necessitating the added pages.

Louis Pincus of Morris' office is receiving so much salary now that he has money left over on Monday.

It is rumored that Mabel Hite, who is now appearing in vaudeville with Walter Jones, has been married to Mike Donlon, the baseball player.

The Dainty Parisiennes company will be reinforced next year by the presence of The Eight Bluebells a new octet of dancing and singing girls.

Walter J. Plimmer, the agent, will sail for Europe in September for a three months tour of the English and continental music halls in search of new acts.

LeRoy and Woodford were obliged to cancel at the Gotham in Brooklyn this week through illness.

The Hengler Sisters have been booked in London through Clifford C. Fischer, leaving these shores in May to fill the time.

E. M. Markum, formerly associated with W. L. Lykens, the agent, has severed the connection but will not remove from the building.

Through illness May Belfort did not play at the Alhambra the past week, her place on the bill being filled by Frank Bush, who also appeared at Hammerstein's.

Trask and Howard with Laura Creighton have been signed for the Alcazar Beauties burlesque company, giving this show eight acts in the olio for the balance of the season.

Jesse Lasky, the manager for the new Morris branch office in Chicago left Thursday to take hold, accompanied by Charles Wilsin, also of the office staff, who will be his assistant.

The Barnum & Bailey circus at the Madison Square Garden is attracting smaller crowds than in any previous year. A burlesque of the circus' feature act has been put on at the Hippodrome by Marceline and Slivers, the clowns there. It is reported to be superior to the original because it's funny.

William Josh Daly has become attached in more than a figurative way to William Morris' office staff, and will act as Mr. Morris' personal representative, besides having charge of the club bookings. P. F. Casey will also act as a personal representative for Morris when the latter is too busy to be disturbed.

In the latest craze for "protean" and "lightning change" acts the fact that the same thing happened thirty years ago has been overlooked. It is history repeating itself. At that time two artists, Horace Goldin and a man named Milburn did lightning changes, without thought of continued story, causing a variety sensation. Fregoli, when that Italian artist appeared upon what is now the New York Theatre Roof, created a great deal of talk, but did not cause the fever of imitation to spread which has followed the R. A. Roberts and Henri de Vries American engagements in vaudeville.

Harry Hurtig, one of the many Hurtig brothers, and who is the manager of the Bastable Theatre in Syracuse, a Hurtig & Seamon house, has proved himself somewhat jealous of the capacity business done in the Salt City on each Sunday night by the Keith Grand Opera House, when the vaudeville bill of the week is repeated. Mr. Hurtig has gone around Syracuse lately raving over the incompetency of the police officials for not suppressing Sunday performances. The police having closed down a series of light pictures on a Sabbath recently at the Bastable may account for Mr. Hurtig's envy.

Charles K. Harris, the music publisher, has taken an additional floor in the building where he is now located.

The end of the season may see the finish of "protean" and "girl" acts. Both have been overdone in a short time.

John J. Iris states he has been paid by Henry Myers for all the time he worked at the Doric Theatre in Yonkers.

Owing to the serious illness of Mrs. Rado of Rado and Bertman, the Keith's, Philadelphia, date for last week held by the team had to be cancelled.

Sam Fell, the treasurer of the Trent Theatre in Trenton, leaves that position to-day to accept a similar one at Keith's Grand Opera House in Syracuse.

Alfred Butt, the manager of the Palace, London, is only to remain here about ten days. He will visit Chicago and a few more places. This is his first visit to America.

A representative of a morning paper making a pretence at publishing vaudeville news and criticisms is acting as a vaudeville agent, placing some time over the Keith circuit.

Karno's "Mumming Birds" have been booked for fifty-four weeks for next season, with contracts, sealed, signed and delivered by William Morris. Four repeats only are claimed to have been included.

Since the announcement of the plans of J. Austin Fynes, the name of Jules Ruby creeps into the news more often than of recent times. The coincidence may not be significant in any sense, but serves to evidence that Ruby still lives.

Staley and Birbeck had to cancel Poli's, New Haven, on account of the death of Frank Staley, brother of Drummond Staley, at Hot Springs, Ark. Smith and Fuller in their musical act were substituted on Tuesday afternoon.

In the review of the bill at Keeney's Theatre, Brooklyn, last week, through an error of the program man in not distinguishing the color of Wise and Melton, that team was credited as on the bill instead of McGloin and Smith, who replaced them.

The Keith Booking Agency will add one large room to its present space in the St. James Building after May 1. The Ingersoll & Hopkins Co., occupying the room adjoining the Keith offices, neglected to notify the landlord in due time of their intention to remain, and Keith stepped into the gap.

When William Morris, the vaudeville agent, bought his residence on Washington Heights, the real estate agents received a check in full payment for the property, something out of the ordinary in such transactions. They had been arguing with themselves whether the mortgage presumed to be wanted should be at 5½ or 6 per cent, and when the entire amount of cash was turned over the realty brokers wanted to know "Who in — is this William Morris?"

Louis Werba will put out immediately a new pony ballet act with eight girls. It will probably be seen on the New York roof this season.

Vesta Victoria is soon to go back. She is due at the Oxford and Tivoli, London. Miss Victoria finds matinee work so tiresome that it will take \$2,000 weekly to get her back.

Last Monday there were seven cancellations on the Williams circuit and half a dozen other houses found themselves with an incomplete bill because of illness or cussedness.

Several English acts hearing such good accounts of English successes over here have made up their minds to cross this coming season. I hope the result is the same as this season.

Philip Mindil, formerly general press representative for F. F. Proctor, is now with J. Austin Fynes, and views with pride his name in gilt letters on an office in the financial district.

George Fuller Golden is contemplating cancelling his London contract. The mountains appeal to him more. This will be the second monologist to disappoint this season. James Thornton was the first.

Tom Hearn should be on the ocean this week, but the rough weather caused him to cable for one more month to be postponed in England. He is at Chase's, Washington, next week. When, oh when will he go back?

Lou Zeigler is in fear that Variety did not make his denial that he never "knocked" anything or anybody in the last issue strong enough. Mr. Zeigler says he wrote us about a column and one-half, and that it came out in print in three lines.

There was a fire in Hunt's Hotel in Chicago Tuesday morning that considerably scared the theatrical people who largely patronize the place. Charley Case discovered the blaze and in answer to his alarm the employees stretched the hose and extinguished the flames.

William L. Lykens has followed the William Morris Agency to the Holland Building. His former office on the second floor of 31 West Thirty-first street was vacated yesterday. Ed. M. Markum, who has shared the establishment for some time, early this week moved out into the general offices of Charles K. Harris, but following the Lykens exit he now promises to take possession of his old stand again.

Sydney Grant finished his engagement at the Haymarket in Chicago last Saturday and started for the train with his wife. A couple of highwaymen thought it a good chance to earn some easy money and set upon the undersized imitator. They had not taken into consideration the fact that Mrs. Grant is a singer and when she turned the full force of her lung power into a recitative, the burden of which was "Help!" they realized that there might possibly be a policeman within hearing distance and decamped.

Why the Vaudeville Artists of America Should Organize

BY SIME.

It is a doubtful question whether the artists of America would receive any aid from the International Artisten Loge in an attempt at organization in this country, whether independently or in affiliation.

The home lodge of the I. A. L. at Berlin does not look with favor upon branches in countries where strength may be developed to overbalance that power which is rigidly maintained at Berlin through a clique.

This has been the experience of the English lodge of the I. A. L., established in London, and to prevent a repetition the I. A. L. may not care to inaugurate an American branch until the necessity for international protection renders it imperative.

The artists here are numerous enough to organize without foreign assistance, following only the principles laid down by the German lodge.

There is no gainsaying the fact that the most vital reasons for organization at the present time are the bookings and contracts. There is no preference in these matters between any managers or agents. All have a loose style of doing business which prevents a positive date being carried out, although the contract mentions the time without equivocation.

When an artist does not know where he will play two days before the time contracted for in writing, and when the manager is not certain of his bill until the first show, the time has certainly arrived where drastic measures are required to regulate a system rapidly becoming demoralized through lack of that selfsame thing.

There is no plea plausible that organization cannot be had for lack of concentration of the artists. It needs a few leading spirits in such a movement to bring them together and devise plans whereby all variety artists may be reached in any locality.

After the groundwork has been mapped

and a prospectus got out, it would not need a mass meeting of all artists to form the society; they could become members by mail, receiving some insignia of membership.

Branch meetings might be held at any time or place by having a quorum present, and in this manner the artists would through traveling so quickly come in contact with one another as lodge members.

The most difficult part of the proceedings will be to frame a constitution, strictly impartial, and which will appeal to all as fair alike to manager and artist.

That constitution to insure fairness must have a section providing for a governing board, which shall be representative of all grades of artists, and precluding the possibility of absolute dictation through collusion.

If that may be done a permanent artists' organization will result, and that is the only way a truly representative society will be launched.

Editor Variety:

Sir:—I have read, with much interest, from week to week, your articles on why vaudeville artists should organize, and consider them from a protective standpoint of especial interest, both to the artist and manager. That the vaudeville artists should organize no one realizes more keenly than I do, for if the present state of affairs continues to exist the artist will be entirely at the mercy of both manager and agent.

With a proper organization it would be possible for an entirely different state of affairs to exist. It would insure the performer, as well as the manager, of the fulfillment of all contracts. That such an organization would be educative as well as protective there can be no doubt. I await with interest your next issue.

C. Leslie Evans.

BIG BENEFIT AT KEITH'S.

Keith's Union Square Theatre will be open to-morrow afternoon and evening when benefit performances will be given in aid of the Home of Refuge for Destitute Crippled Children, a private charity founded several years ago by Mrs. A. L. Erlanger, and since largely supported by benefit entertainments tendered by theatrical people. The Keith benefit is an annual institution and one of the very rare occasions when the theatre is thrown open on Sunday.

Among those who have volunteered their services for to-morrow are John C. Rice and Sally Cohen, Rose Stahl & Co., the Empire City Quartet, Hurd the magician, Gus Edwards and his Telegraph Boys, Byron and Langdon, Tom Moore, Lillian Shaw, Jack Norworth, May Bel-fort, the Elinore Sisters, Stuart Barnes, the Howard Brothers, Daisy Harcourt and Taylor Holmes.

The Jackson Family of bicyclists have worked steadily for fifty-three weeks.

FISCHER LEAVES FOR EUROPE.

Clifford C. Fischer, who has caused some consternation in the ranks of the foreign agents in this country since he branched out as "The Agents' Agency," after leaving H. B. Marinelli, left New York today for London, his first stop in a tour of England and the Continent.

During his trip Mr. Fischer expects to perfect arrangements with foreign agents which will result in his agency having the exclusive American handling of some of the largest and best known foreign acts.

Mr. Fischer expects to be away about two months.

FOREIGN ACTS IN BURLESQUE.

The Wahlfreid Sextette, a girl act, will sail for this side late in July to become a feature of Whalen and Martell's burlesque organization, the Brigadiers next season.

This firm will also import for their Kentucky Belles company next season the sisters Mayinel-Mullin, a pair of Austrian instrumentalists.

NEW SUNDAY RULING.

Police Magistrate Charles G. F. Wahle in one of the Sunday cases growing out of the present agitation has given a decision that is of vital interest to every performer playing the New York theatres on Sunday evenings.

This is to the effect that every artist appearing in a concert in violation of the law governing these performances is liable to arrest and imprisonment equally with the manager who aids and abets the violation of the law.

Under this decision the police officer must arrest the manager only when it is shown that he is cognizant of a violation of the law.

In other words should the various house managers of the Proctor circuit be absent from their offices on that evening, proof must first be had that they are responsible for the performance being given before they may be taken into custody, but the artist appearing must be arrested at the time of his offence, together with whoever is in charge of the house at the time.

This does not release the manager from responsibility, but it does render every artist appearing at a Sunday night concert in this city liable to arrest. Subsequently the Magistrate decides whether or not there has been an infraction of the law, but in the event of an acquittal the artist is left without any redress from a civil action for false arrest unless it can be shown that the arrest was made through wilful malice and not in the performance of police duty.

Any member of the uniformed force or any detective sergeant may use his own discretion in making an arrest, and it is probable that those reformers who seek the abolishment of the Sunday concert will make it plain to the force that the policeman on beat will have charges preferred against him for neglect of duty if he does not make arrests.

This places the artist in a very bad position. If he should refuse to play on that evening and the performance should not prove to be illegal, he would be breaking a contract and his salary could be withheld until some decision was had. On the other hand, if he decides to play and some policeman happens along he will be placed under arrest, and in the event of having an engagement for out of town the following week would either have to jump his bail or remain for trial and lose the week's work.

There is absolutely no precedent in the matter. The recent decision in the case of Heinrich Conried is absolutely valueless, for in that case the issue was on a purely concert performance, while the laws upon the subject are definite in their prohibition of most classes of acts of the stage. Practically the only things permissible are singing, reciting and the performance upon musical instruments, but in every instance where such matters have come to trial the legal representative of the manager has managed to shift the issue to some other point and by quibbling secure the release of his client.

The nearest approach to a decision is that handed down by Justice Gaynor in the matter of Sunday baseball games in Brooklyn. The cases are not parallel, but it was broadly ruled that a violation existed only when the actions of the defendants tended to disturb the peace and quiet of the community. Under such a

decision there would be no difficulty in escaping trouble, but the law regarding concerts is singularly definite and explicit were the police magistrates inclined to construe it rightly and small comfort may be had from the Gaynor decision.

Until there is some settlement reached no artist appearing at Sunday performances is immune from arrest, yet he has absolutely no grounds for refusing to appear on the plea that he is being required to break the law, since every police magistrate holds his own peculiar opinion as to the meaning of the clause and his decision must be accepted.



MAUDE EDNA HALL.

Now on the Keith Circuit.

She will have a dual role in the new one-act comedy which she and her husband, Carleton Macy, are preparing for next season, called "THE STAR BOARDER."

MAY IRWIN REFUSED.

The new manager of the Herald Square Theatre, George Homans, seeking a sensational announcement for the opening of the house for vaudeville, offered May Irwin \$10,000 for four weeks if she would consent to play two at his playhouse.

Miss Irwin refused the offer, not because Mr. Homans did not tell her where the other two were to be played, but because she is not thinking seriously of vaudeville—just yet.

WILLIAMS KEEPS CIRCLE.

In spite of the definite announcement made to the effect that the Circle Theatre would pass to the Eastern Burlesque Wheel, Percy Williams will renew his lease of that house.

NEW BURLESQUE HOUSE ON THE BOWERY.

It is understood that Miner's Bowery Theatre will no longer attract patrons to burlesque this season, the place left vacant by its withdrawal from the Western Wheel being filled by the People's Theatre on the same highway, and which also belongs to the Miner estate.

The operation being a mere shifting of locations, no change in the Western Wheel route or bookings is necessary.

LEO CARRILLO'S CARTOON OF THE WEEK.



— LOOKING FOR THEATRE SITES —
(A GLIMPSE INTO THE FUTURE)

HIPPODROME'S CLOSING DATE.

June 30 has been set at the closing date for the Hippodrome, although there is the usual "shop" talk of remaining open over the summer. It is likely that the closing will occur before.

DETROIT HOUSE OPENS APRIL 9.

The Lafayette Theatre in Detroit, which will be booked through William Morris, will present its first vaudeville bill from that office on April 9.

WALTON'S HEADLINE COMPANY.

The completed bill of the Fred Walton vaudeville show which takes the road on April 30, opening at Hyde & Behman's in Brooklyn, contains the names of many acts familiar to vaudeville patrons.

The roster will be Fred Walton & Co., George Fuller Golden, Six Musical Cuttys, Stanton and Modena, Ford and Gehrue, the Van Aukens, Will Archer and the Marco Twins.

Time will be secured for a week or more at Boston, Philadelphia, Baltimore, Washington, Pittsburg, and a few other Eastern cities.

VOKES AND DALY.

"A Pair of Pinks" will soon appear in vaudeville in the persons of Harry Vokes and Margaret Daly. That title will not be used, having been the heading of the play in which Ward and Vokes formerly appeared. At the beginning of this season Hap Ward left his partner to pursue the legitimate highway alone in "The Grafters."

Mr. Vokes continued the first named play until recently induced by Jack Levy to give up the road and settle down as a vaudevillian once more. Miss Daly was also persuaded and the couple will appear together.

NO HOPE OF PEACE.

The principal members of the Empire Circuit (Western Wheel) of burlesque made several ineffectual attempts during the past ten days to have the white dove of peace hover over the warring burlesque divisions, through conferences with the leaders in the Columbia Amusement Company (Eastern Wheel).

James Butler, the president of the Empire circuit, particularly attempted tac-

tics which would result in the end of the fight now being waged and several meetings of the rival factions have been held. The Eastern Wheel was represented at the meetings by Sam Scribner, Larry Weber and Gus Hill, but it was a hopeless proposition confronting them.

The Eastern people have concluded that peace is out of the question, for the present in any event, although the unexpected may happen.

ALBEE GETS HIS.

E. F. Albee got his Thursday afternoon and Clifford C. Fischer will never have to buy another drink as long as there is an actor in sight unless he so elects.

Morris Meyerfeld, Jr., Martin Beck and John J. Murdock are in town and Fischer called to pay his respects. While he and Mr. Meyerfeld were chatting, Mr. Albee came in with Mr. Masse, the new head of the Marinelli agency here.

There was some coldness in the greetings between Albee and the agent. Albee patted Masse on the back and showered verbal bouquets upon him, saying things to hurt Fischer's feelings, accusing him

of playing favorites in giving the Morris agency the Marinelli acts and indulging in other bits of airy persiflage.

Fischer explained that he went where he could get decent treatment, which was the reason why he did not visit the Keith offices. Albee gracefully called him a "stiff" and the blow followed.

Mr. Albee's feelings are hurt far worse than his face.

FOOLISH ADVERTISING.

During the week about twenty "sandwich" men paraded the street advertising the fact that the Barnum & Bailey show at the Madison Square Garden was not as good as that at the Hippodrome. The Hippodrome people paid the men and it resulted in those who had been to the Hippodrome concluding to go to the circus to see if the truth was being told.

HARRIGAN AS "PANHANDLE PETE."

James Harrigan, the tramp juggler, now out with "The Ham Tree," will leave that organization to assume the title role in "Panhandle Pete" when the latter piece goes on the road.

Horace Goldin.
Illusions.
Colonial.

Working so rapidly that five assistants are at times required to handle his properties, Horace Goldin crowds a two-hour entertainment of magic into a half-hour compass. Goldin has made rapid strides, but even with this fact in mind it was hardly to be expected that his new offering would be such a vast improvement over the old. The performance shows improvement in every way. Goldin's greatest fault of old was the repetition of a trick in slightly altered form, as, for instance, a series of three illusions in each of which he disappeared and took the place of his assistant. Now he replaces his assistant but once. The old work is more cleverly done, and the new tricks add greatly to the value of his program. The feature trick is firing a woman from a cannon into a nest of trunks suspended from the dome of the auditorium. The trunks are in place when the audience enters the theatre, and there is much comment caused as to the possible mode of entry. It is merely the old nest of jewel cases in a new guise, but the audience does not appear to realize this, and great is their mystification. He does the plant and pot trick, exchanging the covers with a deftness he did not possess the last time he was here, and in many ways he shows that he has gained in expertness. His old trick in which Miss Francioli is made to disappear while swung in a chair from a crosspiece is now changed to show an airship, in the car of which she sits. It was badly worked Wednesday evening, the car being lowered before the curtains screening the descent were fully closed. In the Aga trick the cradle presses her leg too tightly, and the support is rather clumsily concealed by flowers, but through a simple trick Goldin passes the hoop straight past the body instead of using the double turns required by the use of the "S." He comes from behind the casket, and this also adds to the effect. Apart from these two tricks no fault may be found with the working of what is the best magical act shown in New York in a long time, if, indeed, it has ever been equaled. *Chicot.*

Grace Fields.
"Girl Act."
Doric, Yonkers.

Miss Fields was formerly the Matinee Girl in "It Happened in Nordland," and the girls surrounding her in the first week of the act at the Doric Theatre, Yonkers, are from the same company. A portion of the music has been obtained from the same source, while the rest has been written by a Mrs. O'Day, and the staging attended to by a Mr. Gebest. Miss Fields and her six young women are fashionably costumed in the opening, which adds greatly to the success of the act. The leader is of engaging personality, with a pleasant voice, and wins the audience immediately upon her first entrance. During the time required for a change the Misses Birch and Carson execute a catchy dance. They are called the White Pickaninies. For a finale all the chorus appear in pantalets in a song and dance led by Miss Fields with a change of costume to a harmonious coloring. One of the young women has a tendency to lift her skirts too high, and also to act in a

NEW ACTS OF THE WEEK

too conspicuous manner to preserve the uniformity, and the act drags a trifle just before Miss Fields' second entrance, but it may be credited as the best drilled, best looking and best girl act yet seen in vaudeville. *Sime.*

Lionel E. Lawrence's
"Rialto Girls' Rehearsal."
Hyde & Behman's.

Both Mr. Lawrence and the act have suffered through his temporary attack of blindness which occurred last week at Hartford, but Mr. Lawrence is back in the cast although not entirely recovered. For that reason alone allowance must be made for any rough edges at present to what is ultimately going to prove one of vaudeville's laughing successes. It is a bare stage sketch at the opening, with a rehearsal called for a girl act. The young women report in their street costumes to Lawrence, who is standing on the stage ready to put them through the formations and dance steps. Various excuses are offered for tardiness, and the inevitable gum-chewing chorus girl is abundantly in evidence. One girl takes a chance at securing a position, but the stage manager asks if he hasn't "fired" her six times before in the past two years. "Yes, you have, Mr. Lawrence," she answers, "but I have a letter this time." "Let's see it," says Lawrence, and upon having it handed to him read: "Dear Mr. Lawrence: Will you kindly take care of a friend of mine? Alan Dale." About the most natural bit of acting seen for some time is Lawrence's controversy with the stage hands. At Hyde & Behman's, where the sketch is presented in its second week, the stage crew is unusually intelligent, and two or three work with a naturalness which would gain a permanent position could it be manipulated. The argument arises with a stage hand in the flies who refuses to raise a "sky border." Lawrence attempts to press him, when the man higher up calls upon the stage hands to throw Lawrence out of the theatre. The crew start to do so, whereupon Lawrence declares he is a union man even though he doesn't look it, and in proof produces a union card that saving him from the threatened ejection, although the man in the flies berates his brethren and is still audibly speaking to himself while placing the border at the proper height. Some more business is indulged in with the stage manager and carpenter. "The Rialto Girls" in its realism is superior to any bare stage act yet shown. There is no straining for broad comedy effects. The girls fairly well take care of their duties, and one German young woman is the hit of the piece, both in looks and otherwise. Lawrence does an imitation of the late Dan Daly to allow of a change being made by the females, and Alex. Munroe, who makes application for a position as a tenor, sings a pretty ballad in the opening. Ed Snyder is the accompanist at the piano. Thirteen people are carried. One of the girls is allowed to do disagreeable things with the gum she chews. That should be dropped at once. *Sime.*

Harry B. Lester and Mascottes.
"Girl Act."
Proctor's Twenty-third Street.

Lester and his Eight Mascot Girls were called upon at too short notice to go before an audience with their new offering. It shows inadequate rehearsal and lack of study in places, but has material that should make it a go when it has been smoothed out by repetition.

The eight girls, led by Pauline Elliott, are uniformly pretty and shapely and are gorgeously dressed. They know how to dance but the choruses are a bit ragged. Coaching will correct this. They close with a patriotic song with red, white and blue trimmings, which scored strongly.

Mr. Lester has several telling musical numbers and closes the act in "one" with his impersonation of George M. Cohan. The act proper had a tryout at Keeney's Theatre in Brooklyn recently without Mr. Lester, who joined after the reorganization. *Rush.*

Johnson, Davenport and Lorella.
Acrobatics.
Pastor's.

Although not a new act by any means, an acrobatic trick attempted this week entitles the trio to distinct recognition. Some thirty odd years ago the Garnella Brothers successfully did what is known as the "nip-up," that is the description given to a man lying flat on his back and springing to his feet unassisted. This was done by the Darnella Brothers with one of the boys holding to the other on a hand-to-hand balance, the position being maintained in the uplifting. It is the most difficult of acrobatic feats, with the possible exception of a triple somersault. It is said that two members of this trio did it on Wednesday afternoon. On Wednesday night three attempts were made; the first almost succeeding, while the second try was a failure; the third got through with the support of the other member. It is so near perfection by the two younger members of Johnson, Davenport and Lorella that it is only a question of a short time when it will be cleanly performed. The drawback to the trick is that it must be given for a finale after the usual work of the act has been finished, when the men may be tired. But the acrobatic act succeeding in accomplishing this difficult feat immediately takes rank as one of the leading acrobatic troupes of the country. *Sime.*

Carlisle and Baker.
Singers and Pianists.
Imperial.

Quite a most polite pair of male colored performers. They sit at pianos at opposite sides of the stage, wearing conventional evening clothes and play their own compositions arranged for two. From time to time also they sing. Their voices are sweet and go together well, and they undoubtedly made good with their first audiences in the East, receiving two recalls. They are originally from San Francisco.

The act is somewhat similar to that of Cole and Johnson, but with this excep-

tion, that Carlisle and Baker make no effort to inject comedy into their work.

On the piano their execution is skillful and even brilliant, and except for the serious vein in which the two men seem to take themselves, the offering is very well worth while. *Rush.*

Fred Wyckoff and Co.
"Plain Folks."
Doric, Yonkers.

This is a rural piece with no author announced. Fred Wyckoff is the leading character in a sketch having an unrecognizable plot, while Frank M. Gibbons plays opposite in a poor impersonation of a farmer. There is a girl in the sketch by name Helen Christy. "Why?" covers her part and character. Some applause was received from a Yonkers vaudeville audience, still unable to cull the potent parts of a bill, through a song having adaptable verses which were used to bring out the jokes of years ago. This being apparently the first time they have been heard in this suburb of Mt. Vernon, much laughter was gained in the melodious telling, but the sketch has no merit, and is not helped any by the fairly passable character acting of Mr. Wyckoff. *Sime.*

Three Musical Monarchs.
Pastor's.

If the act is new, that is the only newness noticeable. The brass playing of one member deserves the appreciation of the audience, but the rest is only moderate. The comedian depends upon the stereotyped menu of so-called comedians in wanting to know "who will buy a dog?" and the dressing is soiled. Even though the expense of new clothes may not be gone to, at least the present costumes worn could be cleaned. The act seems to be controlled by one publishing firm, and the selections in consequence have no claims for recognition. There must be a revision of the whole act before it can meet with much success. *Sime.*

Prof. Dewar.
Animals.
Pastor's.

The main points depended upon for approval have been taken from Goolman's dog and cat act. The same animals are used in this, and the resemblance between the two acts suggests that possibly some of Goolman's animals are being used. One dog is muzzled, and it is a wonder that the others are not, for the trainer is brutal with his whip, a stiff rod with a lash, which he uses unmercifully at the least sign of inattention on the part of the canines. The act is poorly worked and lacks in appearances. The finish only receives some applause. *Sime.*

Mazie King.
"Utopia, or the Land of Fancy."
Hyde & Behman's.

This is stated to be the second week of the present act, consisting of three scenes, with dancing and one song by Miss King, who appears alone in it. The first setting is called "The Garden of Roses," and the drop and wings are evidently a house set. The second scene, "The Land of Snow," is probably carried, while the final "Niagara Falls" is merely a moving cascade background. Applause was received for the second section through

the setting and Miss King's toe dancing. The other parts of the act passed without any considerable commotion. Miss King should have "The Land of Snow" as the finale. Between scenes, moving picture effects are thrown upon the canvas which are neither exciting nor interesting. The music is by William E. Slafer, Hyde & Behman's orchestra leader.

Sime.

Malveen and Thomas.
"Sister Act."

Doric, Yonkers.

One of the young women belonged to the late act known as 'The Poster Girls. As a team they will not create undue excitement in a "sister act." As an early act on some bills the turn would be acceptable.

Sime.

OUT OF TOWN

Lavinia Shannon.

"The Matinee Girl."

Columbia Theatre, Cincinnati.

More than usual interest attached to the appearance of Miss Lavinia Shannon, who appeared for the first time in vaudeville in a new monologue entitled "The Matinee Girl." It is divided into four scenes, the first at the matinee. The lines were extremely bright, artistically rendered, and produced a continuous laugh. The second scene at the ball is a cleverly interesting story which, while not deep of thought, charmed the audience by reason of the bright dialogue of the artist. The third scene, at the manager's office, dealt with the matinee girl who was stagestruck, and an interview with the manager, illustrating a bright but bashful girl attempting to give a specimen of her ability and her efforts to keep the manager from getting real mad and bored at her efforts. Her talk to her imaginary lover as well as her companion was as pretty a piece of legitimate monologue work as has been seen in vaudeville for many a day. The final scene, at the wedding, was listless and had a tendency to spoil the cleverly told story. Its end can be anticipated before the drop of the curtain. Miss Shannon's local engagement was of especial interest owing to the fact of her having been leading lady for the Forepaugh Stock Company of this city during the past two years.

H. Hess.

William Davis and Company.

"Ma, Belle-Anne and Me."

Orpheum, Omaha.

Last Saturday matinee William Davis gave the first tryout of a new sketch by himself that promises to make exceedingly good. Mr. Davis has invaded the moonshiners' country of Kentucky for the locale of his sketch, and has created for himself the role of a henpecked moonshiner—a veritable Kentucky Rip Van Winkle—who believes that his duty to his family ends with shooting at revenue officers. The playlet is filled with heart interest in the desire of "Pa" to let Belle-Anne marry the man she loves, a desire that is nipped in the bud by a shrewish step mother. In a moment of love for his daughter, however, desire of Pa to let Belle-Anne marry her out of the house for a runaway marriage, and then in a prodigality of independence helps himself to some corn pone which Ma has denied him all day.

While the sketch showed a lack of

action during the first half, it promises with revision to make a most serviceable vehicle. It met with decided favor. Mr. Davis has excellent support in Miss Marion Lang and Miss Maude Neal, to whom, as a "girl born in the Kentucky mountains," falls most of the dramatic work during the twenty-one minutes occupied.

Henry Wood.

Franklyn and Eva Wallace.

"A Case of Champagne."

Gloversville, N. Y.

Franklyn and Eva Wallace christened their new act entitled "A Case of Champagne" at the family this week. Mr. Wallace plays the part of a champagne agent and if the act is any criterion the wine must be of a very inferior quality. The only thing that saves the ship is Mr. Wallace's unaffected manner of handling the insipid dialogue, and he often draws a laugh where a less clever artist would wring a groan from the audience. Miss or Mrs. Eva Wallace makes a rather poor stage decoration and is supposed to feed her partner's comedy, but either through inability or lack of opportunity she fails to come up to the requirements. Mr. Wallace gives a tenor solo number which has been killed here the past winter by incompetent voices both male and female, and so does not get the applause which his rendition should receive.

Milford Mowers.

ARTISTS WORKED HARD THEN.

Tony Pastor's anniversary last week resulted in the digging up of a lot of old programs and among them was the bill of the first performance given under his management, which is here reproduced.

The performance was given March 21, 1865, and lists such names as Mr. Pastor himself and the late John Wild. A performer in those days had to work hard for about one-tenth of the present salaries. Wild, for instance, put on two short farces in addition to working in the opening and afterpiece, and Mr. Pastor worked in two of the pieces in addition to twice appearing in songs. This program will interest many who are not familiar with old vaudeville.

1865.

TONY PASTOR'S OPERA HOUSE.

201 Bowery, Opposite Spring Street.

Tony Pastor Proprietor
Professor Abraham Leader Orchestra
Sam'l Shurpyle Business Manager

PROGRAMME.

Overture Orchestra

The Performance Will Commence With

THE SECRET, OR THE HOLE IN THE WALL.

Thomas John Wild

Mr. Duprez Tony Pastor

Mrs. Duprez Miss Ida Duval

Anastasia Mlle. Bertha

SHERIDAN AND MACK,

In Songs and Dances.

Comic Song—"Sarah's Young Man".....Tony Pastor

The Great Sensation,

THE NERVES,

Johnny Wild and Blanch Stanley.

Banjo Solo James Gayner

The Laughable Negro Interlude.

QUARRELSOME SERVANTS,

Johnny Wild, James Gayner and F. Pastor.

Comic Songs Tony Pastor

The Performance Concluding With

A COMIC PANTOMIME.

Clown, Tony Pastor.....Pantaloon, John Wild

GRAND MATINEE ON SATURDAY.

Doors Open at 7 o'clock, to Commence at 8 o'clock.

ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Cincinnati, March 23, 1906.

Editor Variety:

Sir:—There is a "parasite" in this western country, a very smooth article named Anderson, who claims to be a newspaper man formerly of Boston and Rochester. Through an acquaintance with Manager McCollum of Rochester he relates a tale of woe that really is worthy of a better cause, for this Anderson is very bright and affable.

The following are a partial list of his victims for sums ranging from \$10 to 50 cents:

Marco Twins, Edwin Stevens, Foy and Clark, Al Lawrence, Kennedy and Rooney, Sam Meyer (manager Elsie Fay), and yours truly.

So far to my knowledge he has played Chicago, Indianapolis, and at this writing is working the different shows in Cincinnati. Here is an example of his beautiful grease:

"I am offered an appointment on the Cincinnati Inquirer, but must have a bond of \$50. No one knows me here, and if you will kindly let me have money enough to telephone to Rochester I can get my dear friend McCollum to fix the bond so that I may go to work. The long distance telephone call is \$2.50 and I am broke."

I merely notify you of this fact with the hope that it will be a safeguard in the future to the different vandevillians who remain "unstung" so that they will not be separated from their "tainted green paper."

William Gould.

Howard Theatre,

Boston, Mass., March 26, 1906.

Editor Variety:

Sir:—It may be as well for you to insert a warning in your valued paper against a man passing as an Associated Press man, bearing credentials of same. He claims

to be a brother of Martin Beck, and writes under the name of Edward Boyd. Last week he pulled off a big swindle in Elizabeth, N. J., under name of Meyers. He uses performers' friendship as a means and is absolutely the best posted crook extant.

He tried for me in Fall River and followed me to Lawrence, but I didn't "fall" for it, but he got my brother-in-law for ten dollars in New York.

Phil Staats can tell you all about the Elizabeth affair.

He is of Jewish persuasion, about 5 ft. 10 or 11 in., very dark, with prominent nose and large mouth. He is an expert talker and makes himself a good fellow.

George B. Alexander.

En Route, March 27, 1906.

Editor Variety.

Sir:—In looking over the columns of your interesting paper, was quite pleased to note that I had a rival to my title as "Champion Harmonica Player of America," a title I have held for over seven years. I thought when I defeated the European champion, Jono Gouge, I had them all "done to a turn," but the recent challenge of Arthur Wainwright in behalf of George Dunn, "Champion of Kentucky," brings the matter to the front, and I hereby accept the challenge, and trust you will be the medium of bringing the "Kentucky Champion" out of his rural seclusion to try conclusions with the "Real Thing."

It is to be inferred that Mr. Dunn must be all right or else he would not be so favorably situated with so clever a team as the Empire Musical Four.

The question of forfeit is of small matter, as I stand prepared to back myself for any sum and have a legion of friends who are willing to supplement the amount.

Marshal Montgomery.

TEN CENT CIRCUIT IN NEW JERSEY.

The Empire Theatre in Newark, which has been playing week stands, is coming into the vaudeville field in opposition to the Proctor house in Newark. Harry Hines, the manager of the Empire, will retain the management of the house after the change in its character of attractions. Mr. Hines declares he has ample backing, and that within two months he will have gone a considerable way toward establishing his independent circuit in New Jersey. Myers & Keller early this week arranged the first bill that starts the Empire on its vaudeville career next Monday. Mabel McKinley is to be the leading feature.

SEEK A SITE.

Cincinnati, Ohio, March 29.

The report that the theatrical syndicate plans to have a theatre in Cincinnati to counteract the independent movement, which is controlled by the Sullivan-Considine-Ryan coalition, took a step forward when a prominent real estate broker, presumably representing the syndicate, requested Gordon Neff, the owner of the

really upon which the Standard Theatre is built, to name a price on the property. All parties concerned refuse to verify that negotiations have been opened, and in answer to all questions reply "I have nothing to say."

MAKES FIFTEEN PER CENT.

Thompson & Dundy have notified all acts with the traveling show that after to day they must have a booking contract with the official representative and pay ten per cent. commission. As some of the acts already hold contracts for the tour made by other agents it means a payment of fifteen per cent. in commissions.

BUTT IS SHOCKED.

Alfred Butt, the imposing manager of the Palace Theatre, London, is disappointed, not to say shocked, at the salaries prevailing on this side of the pond.

During his stay he has booked one act and asked the prices on a lot. The others came high and he did not feel that he must have them.

Shows of the Week - - - By Rush

IMPERIAL.

One new act (Carlisle and Baker, under New Acts) and the rest of the bill made up of offerings of recognized excellence hereabouts make the entertainment at Mr. Grover's Fulton street house this week one well worth the ride across the bridge.

"Aunt Louisa's Advice" is a short farce comedy very capably done by Mr. and Mrs. Howard Truesdell and company. The third member of the act is described on the program as Mr. Gemp. His part—that of the husband—is short, and he tries to make rather too much of it. His acting approaches burlesque at times and catches the upper parts of the house. Mr. and Mrs. Truesdell are more effective to the downstairs portion. There are one or two places where James B. Donovan could tone down his act. From start to finish the lines are bright, and his points score strongly, but there are times when his business borders on the knockabout. Donovan's Irish character comedy is native and compares with the best. Miss Rena Arnold would do well to substitute some better verses for those she uses in the last song.

The Six Glinserettis improve each week. Their feature—a double turnover from a three high into the bounding mat and back to another three high—is much more smoothly executed than formerly.

Carlin and Otto have a German dialect turn so good that it will probably be pretty widely copied. Their burlesque barroom scene assays better than 14-karat humor. Their act is a gust of laughter. The Tobin Sisters dress quietly and effectively in white, and their good looks stand the spot light test, but their music is neither novel nor conspicuously good. A trombone and mandolin number was the best.

Edna Aug is here with her scrubwoman, some imitations and three songs. Her work is clever, but her present act would be greatly improved by judicious pruning.

Leon, Adeline and Rice, in comedy juggling, opened the bill, and the Ellis-Nowlan Trio had the other end. The latter have some funny tumbling, but the woman deserves a better costume. *Rush.*

KEITH'S.

Will M. Cressy and Blanche Dayne are at home again in the Keith house, where they have played several times before this season. They have been assigned the pick of the positions and "Town Hall To-night" justifies itself. They will hold over at the same house next week, changing their offering to "Bill Biffin's Baby," one of "The Village Lawyer" series.

Harry Tate's burlesque, "Motoring," met the Union Square audience for the first time and captured it unconditionally. The strength of the Tate skit is its refreshing variation from the overworked lines of American stage comedy.

The Duffin-Redcay troupe of casting acrobats were also among those tagged "first time here." They closed the bill, except for the pictures. Their flying triple is sensational and the "looping the loop" won a well deserved burst of applause.

The other ten numbers of the bill swing about the "middling" mark. Frances Trumbell and Gertrude Barnes make up a

well dressed and fairly gingery sister act. Lina Pantzer on the bounding wire does nothing to deserve attention. A comedy assistant helps her turn immensely.

Smith O'Brien belongs in the early chapters of the bill. His Irish brogue rings true and his stories are passable, but he takes up too much time for value received.

Harry Leone and Annie Dale have good voices and have strung three or four operatic selections on the thread of a neat, light sketch.

Mr. and Mrs. Edward Esmonde are hampered by a stiff and wooden member of their organization. His name is J. G. Staff and he plays Bill in "In Alaska." Mr. Esmonde's work, particularly in the latter half, is excellent.

The man of the Three Mitchells does some good negro singing and executes a good dance. The woman is one of the best dressed members of a colored team to be seen in vaudeville, but should be made to wear ties instead of walking boots.

The Wilson Trio have a collection of comedy that could not be much worse. An imitation of the late J. K. Emmet's yodling song by the German comedian was the best thing in the act, but even that was spoiled by rough clowning.

Willie Eckstein is put forward as an infant prodigy. He played several highly technical numbers on the piano, all of them selected more for the display of rapid finger work than for melody. Willie wore a Buster Brown suit, but looked older than his clothes.

Nesson, Hunter and Nesson, jugglers, and the Schubert Quartet were among those present.

NOVELTY.

The Monday afternoon audience at the Novelty this week told the answer to the Williams policy of putting high priced headliners into a low price theatre even without the information of the manager that some fifteen of the social and political organizations of Williamsburg had purchased big blocks of seats for special nights in the near future. The boxes and orchestra were almost filled as were balcony and gallery.

Dan McAvoy heads the procession, paired with Pat Nawn. Figuring it out from the size of the type that is scattered all over Williamsburg, the two are coupled in the betting for the top line position.

It is sufficient to say that McAvoy's girl act went about as well in the Novelty as it did around the Proctor circuit. No changes have been made either in the text or the personnel of the McAvoy act.

Irish humor and the Arabian Nights would seem at first glance to be a rather incongruous combination, but Pat Nawn has made a delightful mixture of the two. To the natural fairy story interest of the piece the grace and beauty of the young woman who plays the Genie of the Jar adds not a little.

Lavine and Leonard at the Monday matinee did a burlesque automobile act modeled on that of the Harry Tate company, and did it very badly. The sketch is far above the ordinary in its wealth of first class material, but few acts in vaudeville display so sore a need of a compe-

tent stage manager. Lavine and Leonard have plenty of good stuff and with the right sort of coaching could make their turn an excellent one. They went back to the old act Monday evening.

Herbert Brooks still has his trunk trick with him. This illusion puzzles the whole house, as do his card tricks. His hand manipulation is rather transparent to the boxes, where the angle of vision discloses the pasteboards tucked away behind the hand. A little editing of Brooks' announcements would take a minute or so out of the turn but would make it move faster.

Brandow and Wiley are billed as "colored singers and dancers." They deserve a better descriptive caption than this. The man particularly is a clever negro comedian, with a vein of original humor, suggesting somewhat that of Bert Williams. He might be better dressed, though his present costume seems to have been copied from that of some German knockabout comedian. The woman of the team dresses fairly well, but the best she does is feed lines to her partner.

The Patty Brothers with their sensational head-to-head balancing feats close the bill and Miles and Rickard open it with their novelty turn.

PROCTOR'S FIFTY-EIGHTH STREET.

Joe Welch's engagement here this week is announced as his last appearance in vaudeville this season. He gets his audiences coming and going. To the rougher portions of the house his Hebrew dialect monologue is funny in the same way as the usual sidewalk comedian talk, while the more discriminating auditors find keen delight in the depth and delicacy of his faithful character creation.

Miss Grace Von Studdiford has extended her offering in response to a demand from her audiences. Six numbers are now included in her repertoire. All were received with enthusiasm, and Miss Von Studdiford had to bow her thanks to four or five curtain calls.

Charles Leonard Fletcher has made no changes in his character sketches. The bit of comedy in his little curtain speech is well thought of. It breaks the strain of the last impersonation, that of Charles Warner in his death scene from "Drink," and makes an artistic finale to the act.

May Boley and her Polly Girls have a vehicle unique in the ever growing list of girl acts. The first number is good by all the standards of grace and costuming, and "The Village Cutups" finish is laughable and entertaining in a way that is new to vaudeville.

The Four Lukens have a casting act that leads all. The four men are good to look at both as to physical appearance and costuming, and their work is hair-raising. Their big trick is a circle by the flier completely over the cradle into the grip of the second bearer. It left the audience gasping.

Ed F. Reynard has a winner in his mechanical ventriloquial act. Novelties come fast enough to exclude any dead minutes, and the effects are unique while equally amusing.

Ray Cox is an attractive person in her white dress and general Dixieland presence. So agreeable is she to look at, in-

deed, that she commits an unpardonable offense in twisting her face into grimaces that are not lovely. Her dances are excellent.

Sid Baxter did some interesting work on the slack wire and with the aid of Beatrice Southwick juggled a bit. The latter is pretty, but her juggling doesn't count.

C. Grant Gardner and Marie Stoddard were funny in broad burlesque. Miss Stoddard's "Sis Hopkins" specialty won the heavy percentage of laughs.

TWENTY-THIRD STREET.

A bill of really unusual excellence is offered at the Twenty-third Street house this week. Henri de Vries heads the procession and half a dozen other headline acts follow in the course of the ten number entertainment. De Vries' performance went as well downtown as it has in any of the other houses in which it has been shown.

Emma Francis gets her name displayed on the front of the theatre, while within the house she gets the enthusiastic reception she so thoroughly deserves. Hers is an acrobatic dancing act of originality, full of ginger and surprises and costumed and set up on a model that other performers of the same class might do well to follow.

The shade of Bret Harte had something to do with the inspiration of "Just Dorothy," which S. Miller Kent is playing. The playlet is an excellent bit of vaudeville sketch writing, full of human interest and not a little effective humor, supplied mostly by the Chinese servant, Frank I. Frayne. Mr. Kent is an energetic worker and puts a good deal—perhaps too much—of motion and noise into the sketch.

Kitty Traney in her combination juggling and animal act looked as well as usual. Her animals are remarkably well behaved and go through their tricks with little prompting or scolding. One of the strongest features of Miss Traney's performance is the gorgeous dressing.

Tuesday afternoon Clarice Vance had not enough of her delightful Southern con songs to satisfy the demand of the audience. Her white frock looked well in front of the crimson velvet drop.

The Dollar Troupe of seven acrobats follow in some particulars the work of the Glinseretti troupe, confining themselves largely to turnovers to and from two and three highs. The work of the smallest member of the troupe makes the strongest bid for favor. He weighs apparently something under 100 pounds and looks well in conventional evening clothes.

Gilday and Fox "had 'em going" with their Hebrew dialect comedy talk and parodies. The parodies are somewhat better than the general run, but both members could brush up their dialect a bit. The audience wanted more of the parodies even after the cards had been changed for the next act.

Arnesen, gymnastic equilibrist, opened the bill, followed by Duke Johnson and Mae Wells. The man of the pair dances very well, has a good shouting voice, and the woman dresses expensively, but puts rather too little ginger into her work.

Harry B. Lester and his Eight Mascot Girls will be found under New Acts.

Shows of the Week - - - By Chicot

COLONIAL.

One of the best bills of the season is a hackneyed line when used for a Williams show, but this week's offering at the Colonial is a treat for the jaded. Horace Goldin is to be found in New Acts; the rest have been previously commented upon. The second best hit was that made by Ryan and Richfield, who kept the house convulsed for two-thirds of the new act, "Mag Haggerty's Reception." There are some old ideas made over, but there is also genuine humor in the work, and the school scene and the deportment drill had the audience shrieking. It is easily the best of the three sketches considered as a laughing act. The human touch was strongest in the first. Vesta Victoria was one of the hits and had to announce "Grace Darling" after she had declared in pantomime that she could sing no more. She had one new song that was almost too English for an American audience, but the others were the old favorites and even the long waits did not tire the audience. The Jackson Family did some capital riding and Thorne and Carleton were a big laughing hit, though some of their material is so old that they should be ashamed of it. Some of it, on the other hand, is witty and to the point. The side show encore should be cut out. What is good in it is away from the audience and the rest is tiresome. Miss Carleton should give thought to a new makeup. The fashion in which she applies the pigment and dresses her hair results in a most hideous appearance. She adds fully fifteen years to her age by the mode of hair dressing alone. Joseph Maxwell and his firemen did not score very strongly. If Mr. Maxwell seeks a reason he will find it in the songs he uses and in the bad harmonizing of his quartet. The act has gone back sadly. Coin's dogs in their pantomime scored strongly, more so than Allini would have done. This act was put in to replace the monkey gymnast and added much to the strength of the bill. The absence of the trainer from the stage helps much because there is no show of severity in training methods. J. K. Murray and Clara Lane announce a comedy musical sketch. It is not any part of that. It is loosely thrown together with a parody of grand opera that frightened a child the other evening. The youngster put his face on his mother's shoulder and refused to be comforted. The parody they used was not broad enough burlesque to be funny and the singing was not good enough to permit it to score on that line. The result was a poor act throughout. Black and Jones, a colored team, and the pictures completed the bill.

HURTIG & SEAMON'S.

The Girl with the Red Mask is the headline at Hurtig & Seamon's this week and the act seems to fare well here. She is a good dancer of the toe rock sort, and apart from the mystery which is supposed to surround her identity would be a card. The elaborate setting and the attempt at pantomime tend to detract from her work, but it makes a good picture act, which is more than may be said for the Eight Shetlands, who contribute to the turn and earn their salaries in a separate act. The girls have had new costumes built since they were last around

town. Perhaps some day the artistic director will have time to make a real act of it. It lacks substance as it stands; a fault which seems to mark Mrs. Hoffman's staging. Duryea and Mortimore do the sketching for the program. They still have "The Impostor" and make a laughing hit with it. They are old favorites here in Harlem and their hit is easily accounted for. The Wilton Brothers show their bar act with the bounding net and make a little comedy besides. The act is a pretty one with the merit of brevity, which permits the omission of the small tricks and gives only the ambitious work. The Crane Brothers score as usual with the Mudtown Minstrels. It is always an act good for a laugh that lasts the better part of the turn and pleases even those grown gray in the vaudeville houses. Lillian Shaw does impersonations of a Hebrew girl without the aid of makeup and changes to what she says is an imitation of Katie Barry. The song she uses gives her a comedy chance that she makes use of, but there is little or no duplication of the Barry voice or method. The Waterbury Brothers and Tenny make a hit here even with the Swiss bells, though there is no reason why this feature of their performance should be regarded as worthy of applause. It is the poorest thing they have done since they formed their act and could they be induced to make a change to something else they would be improving the turn. Hills and Wilson do four songs and some dancing. They are quiet men who dress in street clothes, tell only a couple of jokes and sing intelligently. The comedy man of the team is one of the few to realize the value of quiet methods. There are the pictures as usual and when there is nothing on the stage to laugh at you may regard Joe Ali, the leader, without his mustache. That is funny.

GOTHAM.

The little East New York playhouse had its own troubles along with the rest on Monday, for at the matinee two of the acts were among the missing and the show was more or less broken up. It was straightened out in time for the evening performance. The new girl act, "In the Swim," commented on last week in New Acts, is having its first showing in town at this house. Gertrude Hoffman takes part in the performance so that she may work out the kinks. There are a number of things that need correction. The handling of the lights is crude in the extreme. The scene opens with a sunrise effect. Six girls come on singing a verse of a song and then depart behind a wall. There is a total eclipse and when the lights go up there are feminine appointments on the wall, the presumption being that the girls are in swimming. Then six men enter and there is a second eclipse and a tramp juggler fills in the time while the girls go over to the hotel in New York and change their costumes to bathing suits. If the act were properly laid out there would be no need of the wait and the juggler, who is clever in one trick but lacking in variety. The girls and men come back and there are two verses of song to the curtain. The act is too fragmentary to score a solid hit and too little employment is found

for the girls. Mrs. Stuart Robson and a very bad supporting company show "The Saving of Mrs. Shaw," the lady being an amiable person who is saved a scandal through a friend flirting with her husband, who has tracked her to a restaurant. Mrs. Robson gave a rather coarse grained performance and her support did nothing at all in the furtherance of the effect. Howard and Bland stop short of the finish of their sketch and the audience is left in ignorance of the outcome of the story that has been developing. In this offering Miss Bland has a wider range of work and shows to better advantage, but Mr. Howard's piano playing is sacrificed a little to this end. This is a mistake. The Rose Wentworth trio did the best they were able on the small stage and had the audience agape, while Matthews and Ashley in their Chinatown act were well liked. Walter Daniels would create a better effect did he cultivate dignity of appearance when making his announcement. He scored strongly with his work but lacks presence in his proper person. Bush and Gordon pleased at the opening and Von Klein and Gibson filled in after the Monday matinee.

KEENEY'S.

William Courtleigh is the headline attraction at Keeney's this week and his protean sketch held his audience. Taken from the same source as "A Case of Arson," it is an interesting comparison of the methods of the American and Holland police. In the foreign sketch the aim of the magistrate is to secure justice, in the other it is the dogged determination to obtain a conviction that forms the reason. Mr. Courtleigh played a number of parts cleverly, many of his characters being well drawn and consistent. The Chinaman and the grocer are overdrawn and might be eliminated with profit or else replaced by other types. The two men in support were good, though the inspector was inclined toward staginess. The detective was capital. Felix, Barry and Barry had a laughing hit. They were friends with the audience before they came on and they could have had some more encores had they been looking for them. Hawthorne and Burt pleased with an act different from others, and Belle Hathaway and her monkey show made laughs to get the audience out of the house in good humor. Mabelle Rowland, apparently a local favorite, did a lot of imitations. You could tell when she imitated because they turned out the footlights and let her have the spot light. She should have the lights full on throughout. She is no worse than a lot of others in her imitations and has the advantage over some of being good looking. She should make more of a specialty of women instead of imitating men simply because it gives her an excuse for using better comedy material. Harry Breen pleased the audience, though a great deal of his material is in the worst possible taste and one verse about Alice Roosevelt Longworth is about as nasty as can be imagined. Mr. Breen is a very young person yet. When he acquiesces age perhaps he will not be so well satisfied with himself and be a little more willing to learn good taste. The Rice Brothers did a bar act that has not

changed in any particular in the last ten years, and the Bartels made a deserved hit. Their talk is stale in the extreme, but they make a fair grade of music, dress the act well and the little girl makes friends because she is neither self-conscious nor pert. The act has very greatly improved in the last couple of years. There is the Keeneyscope, and pictures are liked here.

BOWERY.

Tom Miner's own show, The Merry Burlesquers, is at the home house this week and has been doing a business because the boys believe in patronizing home industries and because it is a show that is lively. They do not use a slapstick, but when they want to emphasize a line the men peel off their coats and flog them about the stage. It is rather hard on the coats, but it makes the boys laugh. There are a few bladders at the finish and there are some nasty bits of business, but not many, and these are more uncouth than indecent. They almost have a couched, but the girl remembers in time and runs off the stage and for once applause falls on deaf ears. She will not return. There is a good olio headed by Jeanette Dupre, who finds herself among friends, though they are somewhat surprised to find how quiet she has grown. She takes part in the afterpiece and imagines that some red paint on her nose qualifies her as a character actress. She is rather too full of domestic details, but she scores. Nibbe and Bordeaux do better than at Pastor's recently because the act is shorter and more compact. Mr. Nibbe still plays a tramp that one would imagine to be a kid did he listen with his eyes shut. Mr. Nibbe does capitally in the afterpiece as an Italian, with Miss Bordeaux as an Italian woman. If they would work out these characters for an act they would have something more suited to the uptown houses. Grover, Higgins and Bergman offer an act that makes a hit of proportions largely because Miss Grover assists. They do a dancing and singing act that would score mildly and she does the rest with an engaging personality. Bob Higgins would gain more respect from the intelligent did he refrain from taking a fall out of "Dearie." He has no idea of the proper phrasing. After that is passed they do better. The Musical Stewarts seem to lack experience. They pick out good songs to play, but do not know how to make an impression. The aluminum chimes should be dropped until they can play them better. They do so badly on this affair that it hurts their average. The La Toy brothers have some barrel jumping. The comedian is a good tumbler and both do well enough with ground work. They should work on the jumping to build out their act. Billy Noble sings some songs from the same house with some wretched colored slides of the comedy sort. It would have paid had they spent a little more money for good drawings. The girls are a rather good looking lot, though some are not young, and they wear their dresses alarmingly low. It makes a good show because Miner has the burlesque instinct and is providing what is wanted instead of making the error of trying to get too good.

Shows of the Week - - - By Sime

HAMMERSTEIN'S.

One of the great big acts of vauville for the season headed the Hammerstein bill this week in the person and act of Fred Walton, with his company, in "Cissie's Dream."

Mr. Walton is a pantomimist of rare ability, and his scene with the three toy soldiers is an infinitely delightful bit of pantomimic work. Adele Cox has replaced Will Archer in the child's part, and is a clever little youngster, while the balance of the cast has been selected for efficiency.

The Two Meers on the tight wire won the audience with their work, the comely of Al Meers together with his "running wire" finale proving the combination that brought the curtain call, but the young man in the act is developing into a wire performer of ability and grace.

Junie McCree, in "The Man from Denver," in which Mr. McCree gives a vivid impersonation of a "dope" fiend, shoots over the heads of his audience with the high grade of slang used, but the sketch itself with McCree's acting wins out. If the slang were to be broadened into recognizable form for the masses, the approbation deserved would probably be given. At present it is only the "wise" ones who catch all the points.

Daisy Harcourt became quite a favorite with her English songs and impersonations, while the Hungarian Boys' Band received the usual number of encores for their selections.

Ranier and Gaudier, a "sister act," opened the show with songs and dances. The first musical selection is a poor number, and the dancing during the early part of the act is slow, but improves toward the finish, when the girls make a fair bid by solo work.

Fred Ray and company in their Roman travesty follow the opening number. Mr. Ray keeps his performance up to pitch, but the new girl in the sketch lacks animation and does not seem to enter into the spirit of the offering.

Frank Bush told some new stories, which is always a good feature of his monologue, although the imitations do not vary appreciably. Mr. Bush is clinging more closely to grammatical rules lately. On Wednesday afternoon the only slip was "I seen." That is a record for an artist who has been very careless in this respect in the past.

Cabaret's dog circus closed the show.

HYDE & BEHMAN'S.

A laughing bill has been secured for this week at Hyde & Behman's, with two straight sketches in it. Wilfrid Clarke is appearing in "What Will Happen Next?" and secures a great many audible smiles through his own indefatigable energy. Were it not for Mr. Clarke it may safely be said the playlet would fall flat. As it is he does wonders for it.

Clayton White and Marie Stuart with Belle Darcy offer "Paris," which has long been established as a vauville favorite. Miss Stuart is raising her skirts more than sufficiently high and it is not becoming either to the woman or her imitations. Although by this time a settled habit perhaps, an attempt should be made toward correction. During one

swirl of Miss Stuart's skirts, which are full length, the black silk tights underneath may be seen almost to the hips.

Hoey and Lee in talk and parodies were not allowed to satisfy the demands of the audience through the length of the bill. They have a cleverly written parodied patriotic medley at the beginning, following with one not so good, but finishing with two that are much liked. Of the talk some is new, but too much time is consumed in arriving at the point of the story. The smaller man of the team is an excellent Hebrew impersonator.

Celina Bobe on the xylophone almost wore her welcome out before reaching the violin, playing several xylophone solos upon the slightest pretext of applause. Miss Bobe has a distasteful manner of looking the orchestra over in preference to giving the subject in hand her only attention.

The Transatlantic Four carry only one comedian. The bass has difficulty in suppressing himself, and may break out at any time, which will increase the number to two. The present comedian exaggerates his makeup but does not force too much comedy. The two tenors give the impression that they received a training in comic opera from the ronge on their faces, but the singing is fair although not strong or brilliant. The quartet does much better without the orchestra.

The Fowlers in hand balancing show one trick which is remarkable, as a woman bears the burden of it, but there is no style or dash to the act, and it is only lacking in these essentials. The man does not wear evening clothes becomingly and should try costume.

DORIC, YONKERS.

Yonkers is not a very great distance from New York city, and the railroads are giving a special rate to induce the cosmopolitans to visit the village now and then. "Now" is often enough.

After reaching the Hudson River town a street car lands you beside the Doric Theatre, under the management of Henry Myers, who has vauville houses of similar name elsewhere. The Doric is a two-story structure, surrounded by cobble stones as a weather buffer, and Louis Ziegler, the resident manager, in explanation says "we built it ourselves."

The interior is triangularly formed, with boxes on either side, remaining vacant through the inability of any occupant to see the stage from there.

The stage will possibly hold fifteen people, if they are not too stout, and the footlights are attached to the front railing of the balcony.

The program is one of the humorous attractions, and the announcements for the week are so scattered that it becomes necessary to read the program through to discover who is going to appear. One announcement says: "Notice—This theatre will close during Holy Week." That is to keep the crowds away.

After the numbers appearing under New Acts, Pierce and Opp placed the audience under a spell and received applause for poor comedy of a paler shade than usually witnessed in Dutch dialect turns. The singing redeemed the act somewhat.

Mallory Bros., Brooks and Halliday in their musical offering was the second successful number. Here is an act, although composed of colored people, of sufficient merit to rank on any bill. It is not tiresome at any time, and may be listened to often without a bored feeling.

The Columbia Comedy Four have better voices than comedy. There are three imitations of comedians, the grand finale of what the Yonkers public considers fun being the sale of a cornet for \$40 in order that it may be resold for \$50 to a prospective purchaser, who changes his mind to a bass drum at the last minute. Perhaps this quartet arrived in vauville direct from a burlesque company. This lackeyed piece of humor was originally tried out in the first burlesque company that took to the road.

The three Deltons closed.

PASTOR'S.

There is a merry show at Pastor's this week through some old timers on the bill who do not follow any manuscript, and Little Garry Owen.

This boy is not yet eight years old, but he is a natural comedian, with an impromptu style, taking all liberties while on the stage and gaining laughs on his every movement. He is without doubt the most precocious child on the stage, and is worldly stage-wise far beyond his years. Full of vitality, he is the same lively youngster off the stage as on, and it must be a hardened individual who can resist him. In the no-named sketch he is appearing in this week with his mother at Pastor's Master Owen is the hit of the bill.

Huston and Dallas, comedy jugglers, are again appearing here, and if they will attend strictly to the comedy end eventually the turn may be developed into one of proportions. Mr. Huston has several first-rate comedy effects, but there is much that needs elimination and supervision. The book, "How to Become a Juggler" could be dropped forthwith; it leaves too much scope for sarcasm.

Johnson, Davenport and Lorella, who will also be found under New Acts, carried their acrobatics and horse-play to some length, winning many laughs, and John E. Clark, in a monologue, was well liked by the audience, having for a stand-by an impromptu (?) song. Mr. Clark was obliged to make a speech, scoring a hearty round of applause for Mike Bernard from the house when he mentioned Bernard's name.

The Casino Comedy Four has one bad comedian and one poor stout tenor, who would prefer being a comedian also. There is a good bass in the quartet, but the songs and comedy of the singers are so badly thought of that little applause is given the act, even though a singing one which customarily is assured of a certain amount of that much desired article.

Stinson and Merton kept the house good natured through Stinson's drollery, and the Bradys were seen toward the finish of their musical and bag punching performance, but not enough of which was viewed to venture an opinion, although the couple are young and pleasing to the eye, especially the woman.

The Be Anos, Siddons Brothers and Martine and Tyler were also on the bill,

with the Three Musical Monarchs and Prof. Dewar's dog and cat circus, reviewed under New Acts.

CIRCLE.

One of the Rice and Barton burlesque shows is playing at the Circle this week. Which one it is may be determined when it is said that it is not the good one.

George W. Rice is with this part of the firm's property, and he has for his chief comedian T. F. Thomas, who bears a resemblance to George Richards, and is quiet in method, with plentiful ideas of humor; something that Rice pointedly lacks.

The opening, "Knights of the Red Garter," reminds one of a minstrel first part, with all the participants acting as announcers. There are three pictures of some kind in a frame which arouse no enthusiasm, although the company wildly applauds, and Idylla Vyner with a superior, squawky voice sings the first number, the audience being relieved of the anguish by the chorus reaching a high note as though rehearsed for it.

There is a lack of training shown by the eight girls composing the background in the other musical selections, although there are more than that number in the chorus when a few of the principals are not required on the stage.

Beatrice Lane sings a song that died last fall, helped out by the drummer who knocks with the cocoanuts. If he were the only one who did any knocking while Miss Lane shouted the tune she might have passed safely.

Henrietta Wheeler was the star of the pieces with a new musical selection which she sang and danced with spirit, receiving the only encore given.

All the business is old and frayed, and the show just waddles, not having enough backbone for anything else.

Blanche Newcombe is lost excepting in the olio, where she appears in a Buster Brown costume, singing three songs, one belonging to Vesta Tilley. If Miss Newcombe would wear boy's clothing, with changes, she would be a larger hit, and if this young woman would double with her husband, John E. Cain, who has one of the best negro dialects ever heard, the union would result in a team of value, either in burlesque or vauville. Both are wasting time and opportunity through lack of foresight, as the sketch "A Terrible Night," in which Mr. Cain, Harry Evans and Henrietta Wheeler are appearing in the olio, is utter rot, saved only by the remarkably good negro characterization of Mr. Cain.

The Bison City trio are singers, with about an equal idea of what constitutes comedy as they show in the inferior quality of their voices.

The afterpiece is the third act of the opening, and helps to make up the poorest show on the Eastern Wheel to date.

EASTERN WHEEL IN NORFOLK.

There will be a Gayety Theatre in Norfolk, Va., next season, operated by the Columbia Amusement Company (Eastern Wheel), adding one more to their prospective chain of thirty-eight burlesque houses at the opening of next season.

THOMPSON & DUNDY WIN.

Chicago, March 29.

The controversy over the \$100 license fee imposed on Thompson & Dundy was settled in favor of the Hippodrome Company. Judge McEwen held that "A Yankee Circus on Mars" at the Auditorium is a theatrical performance, especially when the regular circus license of \$100 was in question. The court commented on the question whether the animals were "actors," but gave up the task of settling that issue. In rendering his decision Judge McEwen said: "When you pour too much water into a glass of whiskey you have water, and when you pour into the glass a greater amount of whiskey, then you have whiskey. And so it is with this production; 'A Yankee Circus on Mars' is three-fourths burlesque and one-fourth circus." Referring to acrobatic feats and the use of animals on the stage, he said, "It is a matter of common knowledge that vaudeville houses in Chicago frequently use acrobats and trained animals as a part of their shows. While this sort of performance bears the earmarks of a circus, it really could not be classified as such. They, like the entertainment in question, are so arranged that the circus is blended with the burlesque, rather than the burlesque is blended with the circus. In view of these things I am of the opinion that the spirit of the ordinance does not include a performance such as is given at the Auditorium, and the injunction therefore will issue." Thompson & Dundy gave bond for the amount of \$4,000 and the matter was closed.

BEDINI AND ARTHUR DUE IN MAY.

Bedini and Arthur will return to America in May, sailing the 23d and opening on the Keith circuit June 4 for seven weeks. After these dates are played out Arthur will appear in a novel single specialty and Jean Bedini will devote himself to the management of that and other acts which he contemplates bringing over.

They play the Circus Carre, Amsterdam, the first half of April, finishing at the Casino Variety, Strassburg, after which they play a half month at the Crystal Palace, Leipsic. They have been offered other time, but Bedini is anxious to get back to America.

I. A. L. MUDDLED.

Owing to the report made to the International Artisten Logo, at Berlin, by the branch lodge here, of the invalidity of contracts through the insertion of the Sunday clause, Logo members abroad are refusing to sign American contracts in fear that there is no liability attaching to the management.

At the last meeting of the New York branch, which is nothing more than an informal gathering at Terrace Garden of the foreign artists who are members, it was decided to write the home body and attempt to correct the false impression the publication of the original report gave.

NOT A THEATRE SITE.

It develops that the plot on 125th street upon which Hurtig & Seamon were supposed to build a music hall was merely a personal investment of Ben Hurtig, who has since turned over a profit on the property and disposed of his holding.

PROCTOR'S ANNIVERSARY.

F. F. Proctor will celebrate the twenty-fifth anniversary of his start as a manager in notable fashion. He will make the Fifth Avenue Theatre the scene of the celebration, and during the week of April 9 will offer a change of bill daily. Each day a vaudeville star will be introduced, the arrangement being as follows: Monday, "If I Were King" and Henri de Vries; Tuesday, "Mrs. Jack" and Mabel Taliaferro; Wednesday, "Mlle. Marni" and Le Domino Rouge; Thursday, the Harlem Stock Company with James J. Corbett in "Mr. Smooth" and Vesta Vic-

OBERMAYER SAILS.

B. Obermayer, the foreign agent, sails to-day, going direct to London, after which he will visit all the European countries with the exception of Russia.

Mr. Obermayer carries the written authority of several variety managers to contract with acts he may deem desirable for next season, in their behalf.

HOMANS GETS MRS. BROWN-POTTER.

Through cable arrangements made on Thursday, according to M. S. Bentham, the vaudeville agent, Mrs. James Brown-Potter will appear for two weeks at the

ABOUT THE HERALD SQUARE.

No theatrical deal of importance of recent years has caused the talk or has been surrounded with the mystery enveloping the backers of George Homans, who has secured the lease of the Herald Square Theatre.

Mr. Homans has announced that the theatre will open for vaudeville and will so continue during the rest of this season. If successful the house will be also conducted for variety performances during the season of '06-'07.

There have been various rumors circulated since the acquisition of the house by Mr. Homans that the transaction involving the lease was in reality only a blind for the actual ownership of the Shubert Brothers in order that the latter firm might obtain the fixtures now in the theatre without being put to the expense of a new equipment, which would be the case in the event that Klaw & Erlanger, the present lessees, had positive knowledge that their competitors were the principals in the transaction.

It is understood that Mr. Homans had an interview with A. L. Erlanger, the head of the Klaw & Erlanger syndicate, during which Mr. Erlanger stated that he believed the above to be the fact. Mr. Homans told the theatrical manager that he was mistaken; that the Shuberts had no interest in the lease of the house and that he did not concern himself whether the fixtures were to be removed upon the expiration of the present lease on April 30 or not.

Mr. Homans imparted the further information that he had bought outright 1,000 orchestra chairs, formerly in the Prospect Theatre in Cleveland, operated for a short time by B. F. Keith, and that he had reconciled himself to the thorough renovation of the house for his tenure.

Mr. Homans did not deny that a prominent vaudeville manager was his guaranty upon the lease, but the conditions are such that if a success is not met with the lease could be disposed of at a profit.

From other sources it is believed that "the prominent vaudeville manager" referred to by Mr. Homans is none other than Harry Davis of Pittsburg, who has the Grand Opera House in the Smoky City booking through the Keith agency.

The explanation of Mr. Davis' reason for entering the New York city vaudeville field with rubber shoes on is believed to be the first inkling of a desire to leave the Keith people.

The situation in Pittsburg is such that if Mr. Keith desires to go into that city, he must now build, and before another theatre could be erected Mr. Davis would not fear opposition.

As a protection and an opening for large acts, Mr. Davis enters the Herald Square proposition awaiting the time until he, with James H. Moore of Rochester and Detroit and Mike Shea of Buffalo and Toronto decide to operate an independent circuit of their own.

When that occurs Mr. Homans, it is expected, will relinquish his lease in favor of Mr. Davis, who will thereupon assume the direct management of the house.

Up to the present date Mr. Homans has received an offer of \$20,000 from one vaudeville manager for his lease, while another manager in the same line of theatricals has offered him \$12,000 to vacate the premises.



BEDINI AND ARTHUR.

Now Touring Europe, and who will return to the United States in May.

toria; Friday, "Candida" and Yvette Guilbert, and Saturday, "The Merchant of Venice" and Fred Walton.

TWO BELL ACTS.

Dolly Bell, who is furnishing some lively opposition to John Tiller in the formation of girl acts of the dancing sort, will have two acts in this country by fall. The first of these is the Poppies, eight girls who come to the New York roof for the summer, and may play dates after that. The Eight Primroses come from Australia in September and will work their way East. Ida-Carle books both acts.

Herald Square Theatre when that house opens for vaudeville in May. The stated price is said to be \$3,000 weekly and there have been two other weeks also contracted for, but where to be filled in is not known.

STYLE FOR GLOVERSVILLE.

Gloversville, N. Y., fast becoming the dog town for vaudeville acts, is putting on airs and in further emulation of New York will have a roof garden this summer. J. P. Morris, manager of the Family Theatre, will utilize the roof of the Kasson Theatre for the heated term and will have a brass band and other trimmings, including soft drinks.

SUMMER PARKS

FERARI AT BRIGHTON.

The improvements at Brighton Beach are to be of a wide and varied description and all efforts are to be made to bring this amusement institution up to a standard of perfection that will be a surprise as well as a pleasure to New Yorkers. William A. Brady has worked like a Trojan in this direction until nature gave way, and he has been forced to seek rest and quiet at French Lick Springs, where he has been staying a week. He has incidentally made arrangements with Colonel Francis Ferari to furnish most of the Midway attractions at the Beach for the coming season, including Ferari's big trained wild animal show, which has been greatly enlarged for the purpose; many additions have been made to the animals and a consignment was recently landed in Brooklyn consisting of eleven lions, some pumas and leopards and three beautiful royal Bengal tigers. These beasts have been safely transported to Toledo, O., where the Ferari show has its winter quarters.

Colonel Francis Ferari has built a handsomely carved facade for the Brighton Beach engagement, which is said to be a most beautiful piece of work, entirely hand carved and one mass of gold. The panels are being painted by W. B. Smith, of the Royal Academy, London, and will be natural history studies which when completed will form one of the most perfect animal picture galleries in the world.

The street railway interests in Toronto, Can., have decided to abandon Munroe Park in that town and Toronto will very likely have to struggle along without its summer amusement diet this season. A report has been spread that a new site is being looked up, but the "wise boys" don't even lift their eyebrows at it.

Felix Reich of Reich & Plunkett will take to the road during the coming week to keep previous appointments made with managers of summer parks and fairs. Mr. Reich's return to the city is indefinite.

H. A. Dorsey of Montreal, the promoter of Wonderland in that city, has received a proposition from the street railway company, of St. Johns Newfoundland, to build a summer park in that place for next season. Mr. Dorsey will probably take the matter up with the St. Johns people, carrying it to completion, but the idea of four days travelling, which is the time required to reach St. Johns from Montreal, does not appeal to Mr. Dorsey as attractive if the trip will often become necessary.

The accident at Wonderland in Montreal, in which a building was blown down, reveals a rather peculiar coincidence. It was caused by a sudden hurricane, and had it been thirty minutes earlier or later nothing would have happened. As it was a superstructure was blown over, injuring two men quite severely. Mr. Dorsey carries an employees' accident policy, and is not worrying on the score of possible damages.

The new Happyland park, at Winnipeg, Manitoba, successfully promoted by the Ingersoll people, will open on scheduled

time. A unique record has been made with this park. The preliminary details were all completed through correspondence with the business men of Winnipeg, no Ingersoll representative having as yet gone there. The contracts were signed in Chicago after the final negotiations were arranged by mail. Arthur M. Hopkins of the Ingersoll & Hopkins Co. states that not one dollar was expended by his firm in the promotion of the enterprise. It is conceded by park men that Winnipeg is going to prove an extremely profitable proposition.

The new Mexidrome at Mexico City, the Ingersoll & Hopkins Co.'s venture, will open on June 1, with a ballet put on by Rose Edythe. Thompson's elephants may also be one of the opening attractions.

The present offices of the Ingersoll circuit will be removed around May 1 to the Broadway and Forty-second street section of the city. At that time an entire new departure will be made by the firm relative to summer amusement resorts. The Ingersoll & Hopkins Co. will become a sort of general clearing house to the park world, acting as general contractors to fit out a summer park complete, accepting the order for what is wanted and filling it from the vacant site to the opening day. It will also become a vast storehouse of park amusement devices, handling all transportable buildings, anticipating that in a short time the park managers and promoters will turn to it for a partial or complete outfit of any description or complexion as a means of labor saving besides a financial gain, with the additional incentive of securing experienced advice.

Island Park, at Easton, Pa., will open May 12 for a season of twenty weeks under the management of D. E. Seguire.

The vaudeville theatre will be run as usual, giving two performances daily, afternoon and night. Two thousand free seats and one thousand reserved seats have been provided for the comfort of the patrons. All attractions are booked by Heller & Gladings. A \$4,000 merry-go-round, miniature railway, penny hippodrome, scenic railway and the new Japanese baseball game are among the additions to the Midway. The restaurant has been enlarged sixty feet, giving a seating capacity of one thousand. Four cars every five minutes will be run to and from the park by the Easton Transit Co. The Easton Amusement Co., which is back of the enterprise, contemplates running the park all year, roller skating, ice carnivals and dancing to be the winter features. The total attendance at this park during the season of 1905, 77 days, was 212,000.

Edward M. Bradley, James T. Moran and S. A. York have taken over the property of the defunct White City at Savin Rock, just outside of New Haven, and have reduced the capitalization from \$150,000 to \$3,675, which is what they paid for the equity above the \$75,000 bond issue.

The new men state they will open the White City again this summer and hope to realize something on their investment. The venture proved a big success the first

year, but last year it fell behind. Many of the bonds are held in this city.

The company is now looking about for a capable man to run the venture for them.

George C. Tilyou, who owns Steeplechase Park, near Bridgeport, Conn., announces that as soon as the snow leaves the ground he will set men to work to get it into shape for the coming season. He is the well known Coney Island amusement manager. Steeplechase Park is located on what was formerly known as Pleasure Beach, an island about two miles off from the Bridgeport shore.

J. A. Blake, who formerly ran the amusement enterprises for the Consolidated Railway Co., in New Haven, Meriden and Hartford, Conn., has been reengaged and with General Manager J. K. Punderford of the railway company will manage the parks again this season.

Fall Festival.—The Board of Public Service of Cincinnati rescinded its consent giving the Fall Festival Association the use of Washington Park for four weeks, but instead directed the Superintendent of Parks to submit a permit embracing proper restrictions and stipulations for the protection of the park property. The board further directed that the permit as soon as drawn up be submitted to the Fall Festival Association for their approval.

The new steamer purchased by the Coney Island Company of Cincinnati will be known as the Princess. She will make her first trip Sunday, April 1.

Louis W. Buckley is planning to build a new amusement park in Jacksonville, Fla. The feature of the enterprise will be the absence of any casino and the taboo on serving drinks. He will run a vaudeville bill every week closing with moving pictures, accompanied by a phonograph attachment.

The Park Theatre, a part of Washington Park, in Bayonne, N. J., which opens for the season about the middle of April, is to have a novelty this summer. By a sort of phonograph arrangement the performance in the vaudeville theatre will be reproduced in a casino in the park. Admission of 5 cents will be charged to the casino, where drinks and lunch will be served.

The proprietors, Whitaker & Schiller, figure that this arrangement will aid rather than decrease the attendance in the theatre by arousing the interest of the hearers, and thus getting them to attend the performance. Myers & Keller will do the booking for the Park.

Bonds of Ontario Beach Park, Rochester, have been foreclosed by the holders, and were bid in by Charles Palmer, cashier of the Traders' National Bank, who has placed in charge F. E. Smith. All outstanding leases have been canceled. Most of these leases have not yet been renewed, though it is probable that they will be taken up in time for the opening of the season. There is some talk of making a skating rink of the largest building, the

Auditorium, but this is still a matter for conjecture. It is believed that the bank acted for the traction companies of Rochester and indirectly for the New York Central Railroad.

Forest Park at Kansas City, Mo., the coming season will be under the able management of Lloyd Brown, who is the manager of Yale's Theatre there. The season opens on April 22 with the First Light Infantry Mexican Band, direct from the City of Mexico, carrying 57 men. Painters and carpenters have been very busy getting this park in shape and things are commencing to take on an alluring appearance.

Wichita, Kan., March 26.

Wonderland Park Theatre (Henry Nuttle, mgr.) is almost completed and is to be opened April 14. It is a very pretty building and is situated on an island between the two rivers Little and Big Arkansas, so will be a cool place to go this summer. Most all the buildings are completed, including coliseum, dancing pavilion, refreshment (2) pavilions, bowling alley, carousal (formerly at Coney Island) and the largest figure 8 in the country. The natatorium is to be built later. It is an ideal location for a park and is only six blocks from the business center. Skating and polo have been the leading attractions at the park this winter and the coliseum has been crowded every day and evening. No stock is for sale, although it could now be sold at a premium.

The baseball season opens March 27.

Summer parks are being started at Hutchinson, Winfield and other surrounding towns.

Schuermeier's Park opened at San Antonio, Tex., March 25 with Franz Reihhofer's Alpine Yodlers. This park is situated on the banks of the picturesque San Antonio river and is conveniently reached by electric cars.

The season's offering to the public will be more pretentious than heretofore under its new management.

The Hot Wells Park has also opened up under new management and promises to become very popular.

The Electric Park is now completed and is ready for the grand opening next month. The opening bill has not as yet been announced.

Mr. Sid Weiss, the manager, says he will have one of the best parks west of Chicago, as he will spare no expense to bring it up to the standard.

The opening date for Wonderland at Revere Beach, Boston, has been shifted. The announced date was Decoration Day, but now there is no certainty when the grand overture will take place, although it is definitely settled that it will be by July 4. Everything seems to have combined to cause delay to the Wonderland people. The capital stock of the organization was \$175,000, and it is understood that besides that amount having been sunk in the plant, there is a liability incurred of \$160,000 more, mostly borrowed money. The inability to borrow more currency readily may be one of the causes for the delay.

Brewers are the principals of the new park at South Beach, Staten Island. There will be \$250,000 invested, and the opening will take place on Memorial Day. Bolossy Kiralfy will be prominent through a Kiralfy spectacle, and the electrical apparatus and appliances will be installed by T. A. Morris. Mr. Morris may place his latest device for electric lighting at this resort. Albert Mergenhan, a well known showman, will be the manager. Oscar A. Krueger is the president of the company, and William Bachman, another brewer, is largely interested.

Ponce de Leon at Atlanta, Ga., one of the prettiest of summer parks in the South, is being put in shape for the opening day, which will be about May 1. Many new attractions are being installed, and the Georgia R. R. & Electric Light Co., who own it, are not sparing any expense to make it rank with the best.

The Casino Theatre will as heretofore present vaudeville, opening May 15, and is under the same management as last year, the Jake Wells circuit.

The International Railway Company has retained Charles G. Stevens and Charles W. McMahon as manager and booking agent, respectively, of Olcott Beach for this summer.

Lake Michigan Park Theatre, Muskegon, Mich., will open May 27, with E. R. Reed as manager. A number of improvements are being made on the theatre, an addition being built to increase the seating capacity. Mr. Reed is doing his booking through the Majestic Theatre, Grand Rapids.

There are a few wealthy citizens of that salt city up the State known as Syracuse whose education in the summer park line has been brought to the sword point of knowledge through the entreaties of one Kimball, a gentlemanly promoter, who is expected to operate a summer amusement resort at South Beach on the outskirts of the town by Onondaga Lake. After the clouds rolled by and the business men knew just how much to "dig down" for, it was found that Willis T. Burns, an ex-mayor of the city, and W. K. Niver, a prominent coal dealer, were "in the hole" for almost \$300,000, with nothing more in sight than the promises of the promoter. The affair has caused Mr. Niver's present serious illness and it may result fatally. Mr. Burns is used to it.

Announcement is made that Jule Delmar, manager of the Celoron Park and Theatre at Jamestown, N. Y., since it was opened will not return this season.

Exposition Park at Conneaut Lake, Pa., is preparing for the opening of the season. Numerous excursions have been booked by the railroads and a prosperous season is expected. Other amusements have been provided. This resort draws crowds from Pittsburgh and vicinity.

Ernest Rackett, formerly one of the Three Racketts, but for the last three years with his wife in a musical act, left for Chicago this week to rejoin the old organization. Mrs. Rackett will take her maiden name of Clara Douglas and do a single character singing and dancing turn.

B. F. KEITH DECLARED HIMSELF.

B. F. Keith is personally quite active in vaudeville at present, which is in the nature of a surprise to those knowing the Boston manager and how little attention he has given to the actual workings of his business for some years past.

It has been generally supposed that E. F. Albee, the general manager of the Keith circuit, held full and complete sway, but Mr. Keith has superseded Mr. Albee in the direction of the campaign now on, having accompanied J. K. Burk on his house-hunting trip throughout the West.

It is said that the blinkers were removed from Mr. Keith's eyes through the engagement of Arthur Prince, the ventriloquist, at Hammerstein's.

Prince played the Orpheum circuit in the West at something like one-half the salary he afterward received from the Eastern managers, and although a suitable attraction playing over either the Keith or Orpheum circuits is customarily booked over the other as well, the Keith office allowed this big card to slip by them, Mr. Prince playing only houses booked by William Morris after the Western tour was finished.

During the Hammerstein engagement Mr. Keith was in the city and dropped into the Victoria to look the bill over. After Prince appeared Mr. Keith made a quick run for the St. James Building, burst into the private office there with the query, "Why haven't we played this man Prince?"

"His salary is too high," replied one of the shivering subordinates.

"You get that man if you have to pay him \$1,000 a week," returned Keith, somewhat excited, and he continued: "I want every one here to know that I am running this business; that I am the one to decide whether the price of an act is too high, and everything of importance must hereafter come to me. I am competent still to run my own affairs."

MISS GUILBERT IS EXCLUSIVE.

The engagement of Yvette Guilbert over the Proctor circuit is an exclusive one, the French "diseuse" appearing in vaudeville for Mr. Proctor only.

COULDN'T FIND MAJOR DOYLE.

That diminutive monologist, Major Doyle, played Proctor's Albany Theatre last week. While strolling around the city the Major dropped into the Assembly Chamber of the Legislature.

Assemblyman Lynch of New York city after almost falling over the undersized man made a motion that "Major Doyle be allowed the privilege of the floor." The motion was unanimously carried, and then arose the query "Where is the Major?"

The Major was on the floor of the house, but no one could discover him, and the sergeant-at-arms went racing over the floors looking for a pompous person with a military appearance.

The Assemblyman from New York finally raised Mr. Doyle to his shoulders, calling the attention of his fellow officials to the fact that he held Major Doyle in his hand. Declining an invitation to make a speech, the Major walked out under the seats, leaving the legislative members in trepidation for the rest of the day, few daring to leave their seats for fear of stepping upon him.

MAX WITT'S NEW ACT.

A comedy sketch entitled "Six Sophomores and a Fresh-Man," written by Chas. Horwitz, and now in rehearsal by Max S. Witt, who wrote the music, will be given at one of the vaudeville houses shortly. The act defines an episode of female college life, and introduces Eddie Hume and his six attractive girls. It is staged by Jack Mason.

Among the featured musical numbers is a new comic song by Monroe H. Rosenfeld, entitled, "I'm Up in the Air About Mary," which is sung and danced by the entire cast.

DAVIS A TEN CENTER.

Harry Davis, it is rumored, will invest about \$500,000 in establishing moving picture theatres in every city of any importance in the country. Every detail of the business, even to the manufacture of his own machines and the making of films, will be handled by Mr. Davis at his Pittsburgh headquarters. Locations have already been secured in Rochester, Toledo, Cleveland, Detroit, Buffalo, Boston, New York, Grand Rapids, Dayton and other cities and work on some of the theatres has already been commenced.

VEILLER GETS A JOB.

Bayard Veiller, a newspaper man who lasted quite a while on the Morning Telegraph where he did the vaudeville work among other things under the nom de plume of "Robert Speare," has entered the office of the F. F. Proctor circuit as press agent or representative, whichever sounds the best.

CHINESE PERFORMERS BARRED.

The immigration authorities have served notice that the Tschin Maa troupe of Chinese performers who were to have opened at the Herald Square cannot enter the country. All arrangements for an American tour had been made. The troupe of nine men had been guaranteed ten weeks over the Jake Wells Southern circuit alone at \$750 a week, beginning April 16. The contracts have been cancelled and the Chinamen, who are now in England, notified that their American trip is off.

DIXON, BOWERS AND DIXON SPLIT.

The last performance of Dixon, Bowers and Dixon was given at the Orpheum Theatre in Reading last Saturday. The trio has dissolved partnership by mutual consent after having held together for more than ten years.

Mr. Bowers will continue the title, using Walters and McIntyre as partners.

BACK TO THE WOODS FOR GOLDEN.

George Fuller Golden, the monologist, returned to Saranac Lake on Tuesday last, where he will remain until the time arrives to leave for the fulfillment of his European engagements.

LOOKS IN HER FAVOR.

Grace Whitehouse, who understudied Lillian Russell in the old Weberfields days, will enter vaudeville soon for the first time with a comedy sketch.

Miss Whitehouse is a stately blonde, surpassing Miss Russell in looks, even in the days when the latter was looking her best.

MILTON ABORN'S SCHEME.

"Once a vaudevillian, always a vaudevillian" may apply to Milton Aborn, the ofttime agent. Mr. Aborn declares he will not return to vaudeville in any capacity except as a producer.

His idea is to give opera condensed in a scenic and spectacular form, which will practically insure success in his own estimation before a hearing is had.

The Aborn brothers (Milton and Sargent) have several touring operatic troupes, which also play summer engagements. Milton Aborn will select the principals and chorus necessary from each for next season and place about six companies in vaudeville, giving thirty-five minutes of light and standard operas.

That time will be ample declares Mr. Aborn to give an operatic sketch, retaining the main features of the originals for vaudeville purposes. Mr. Aborn considers his experience in this line the largest factor.

HAD A LOOK.

F. F. Proctor, Jr., and Mark Luescher journeyed to Boston recently to look over the Globe Theatre. Up to the present time they appear to have been satisfied to take it out in looking.

BLANCHE RING NAILED.

Owing to the collapse of "Her Majesty" company, which will happen in a week at most, Blanche Ring will return to vaudeville, no other downy couch appearing in sight. Proctor's Twenty-third Street Theatre will witness her reappearance during Easter week.

ANOTHER PANTOMIMIST.

Charles Shrode, one of the principals in the "Humpty-Dumpty" company, playing the part of a clown, will come into vaudeville over the Proctor circuit with eight people around to hold him there.

MORRIS' CHICAGO ASSISTANTS.

Arthur Fabish, for a long time past with the Orpheum Circuit, and Edward Shayne, a widely known agent, will be connected with the new Morris branch office in Chicago.

COL. BORDEVEERRY BACK.

The sharpshooter, Colonel Gaston Bordenberry, is in town, having arrived here this week without being seasick on the way over, as the Colonel states.

Mlle. De Lausanne will appear with Bordenberry at the Hippodrome next season when he intends to spring something sensational.

THE TABLE D'HOTE LEADER.

After to-morrow Rigo and his fifteen musicians will go away from here. They play their first date at Utica, April 9, after which a nine weeks tour has been arranged.

AERIAL BALLET NOW.

After "Humpty Dumpty" closes to-night, as expected, the aerial ballet from that piece will arrange to enter vaudeville with the aid of Jack Levy, opening on April 16 at the Colonial.

There are seventy-five live pigeons carried in the act, but even that many "live" ones could not save the show.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 1. New York, March 21, 1906. No. 7

Georgie Francecoli, with Hurlie & Sonoma's "In New York Town," is making a tremendous success singing the now celebrated big hit "Mother, I'm a Rose on Me," with which she has had to respond to numerous encores at every performance. Those who have not heard this song will have an excellent opportunity to hear it sung by this clever lady at the American Theatre this week.

Sunday evening, April 1, Mr. Jos. E. Howard the well known author of "Hello, Ma Baby," and "Good-bye, My Lady Love," and the composer of the big operatic hit, "The Isle of Bong, Bong," "The Land of Nod," and "THE UMPIRE," now playing with enormous success at the La Salle Theatre, Chicago, will introduce his new song "WON'T YOU BE MY GIRLIE" at Ted Marks' Concert at the American Theatre. Singers who may be

looking for a catchy waltz song, something new, something that will have the whole audience singing with you, should go to the American Theatre and hear Mr. Howard render his latest and greatest success. Professional copies are now ready and those desiring same will kindly write or call at the above office.

HENRY & GALLIOTT will also sing Mr. Harris' new song "The Belle of the Ball" at Ted Marks' Concert, next Sunday evening. Illustrated with the most beautiful views that have ever been thought upon a canvas, and will also sing by special request the great march song hit, entitled "Sister." MISS MAY WAID, quinte little soubrette, who is fast coming to the front as a headliner, is making the hit of her life singing Joe Howard's new song "Won't You Be My Girlie" and "Mother's Got the Habit Now."

CORRESPONDENCE

BOHEMIANS IN KANSAS CITY.

The expected came off on our arrival here on Sunday, a fine Western cyclone, the kind for which this burg is famous, blew in and combined with a snowstorm made it impossible for any one to venture out. But things are now different and it is too warm for even a light topcoat. Everything is nice and juley here this week, and I feel as though I hear the clanging of the Broadway cars at times. There are four burlesque shows in town. Two of them are laying out, and Twelfth street in the neighborhood of the Century Theatre looks like Fourteenth street. My old constituent, Blotch Cooper, blew into town, and the "big fellow" looks larger than ever. I do think Blotch is losing his hair, but I won't take the old gag of "sleeping in a suit bed" for an answer. Blotch told me one of the nights he played going to New Orleans he asked the property man for a medalion for the first act, and the reply came: "I would lend you mine, but there are two strings broken on it." Joe Barrett, manager of the Century, is as genial as ever, and will soon be a rival to Theodore Kramer. Joe has written a melodrama called "Murder Will Out." That is a starter. Can you imagine what his inter works will be? It makes me shudder.

Well, The Big Scream show, "The Bohemians," is still doing very tall business, and was well received by the newspapers here who "stamped" the show as the best thing ever offered. Kramer Gerard said nothing, but wore the smile that is there to stay. Andy Gardner and Ida Nicolai received great praise here, and Andy's many admirers gave him a warm welcome.

Joe Donegan, one of the Century Theatre moguls, is running for alderman, and is a hot favorite. From the talk around town it looks as if Joe will be elected. He is a big, good natured fellow, and popular with the "bunch." Jimmy Morro, clerk at the Century Hotel, is a ringer for Andy Lewis, principal comedian with Sam Devere. Jimmy is a prince and has a host of friends here. Two of the chorus girls with one of the travelling burlesque shows became ill and Jimmy gave up a collection and raised \$200 which he turned over to the girls. Jimmy is as good natured as he is big.

Business at the Century Theatre continues good and everybody is satisfied.

The Big Scream will scream in the big town next week, St. Louis. Business at the Standard Theatre is better than ever and all kinds of money comes in through the box office window, only one kind is barred and that is counterfeit coin.

How happy I feel, as I wend my way toward the town of my birth and early happiness. Good old—You know the answer. I feel like a real scream now. Remember, I am a real fellow, I know it. It howls and shouts.

Andy Lewis please write.

THE BIG SCREAM.

"THE BIG SCREAM" IN ST. LOUIS.

The Big Scream Show, Tom Miner's Bohemians, are now screaming in the big screen town, Saint Louis. Everything is nice and homelike and the jingle of the shikels pouring into the box office of the Standard is soothing music to mine ears. This house is certainly the "candy" burlesque house in the country. Business is the same week after week, and every manager leaves the Mound City with the grin that is there to stay.

A real big scream was heard to me the other day. We were coming through a tunnel during our trip to St. Louis. There was a young couple seated in the rear of the train, billing and cooing, when the young fellow noticed they were passing through the tunnel. Said he: "Oh, dear, we are passing through a tunnel," and she smiled and her eyes stretched herself, calmly asking: "Which side is the tunnel on?" Alas and alack, the happy

keynote which has dominated the show all season has finally overcome one of the "screamers." Jimmy Mahoney of the Orpheum Trio has been wedded to his art for some time and he thought the period has come when he should be wedded to something else. The answer is—Miss Mahoney, a soubrette of the company, is now Mrs. James Mahoney. A lucky combination has been formed as Jimmy is a son of Erin and Grace is a daughter of Israel, a strong pair to draw to. The Bohemians gave the young couple a big send-off and wished them good luck. Rice and shoes were thrown. And ever since the wedding ceremony I have noticed a pair of shoes which were thrown in the shuffle, but notwithstanding I wish the new "happiness seekers" good luck.

I have just received word from Harry Fox, the favorite Frisco comedian, that things are running hot and dandy in the Golden Gate city, and that things going at a lively pace, when he begins rehearsing with one of Tom Miner's shows. "The big scream" bagged Harry when the Bohemians played on the Coast. At least a half dozen other shows were after the clever Frisco star.

Here in St. Louis they have a treasure in the box office whose name is Lynn Convolider. This young fellow has a mind of a long line of tailors. He has all his own. George Ade, Junie Moore and others will have to tip their "mit" to this young, woolly Westerner when it comes down to "big" talk. He speaks a language which is difficult to write on a typewriter, he speaks at a rate which makes one feel dizzy as the words pour from the opening of his face, ordinarily making a "mouth" of his. Aside from this he speaks four languages and "understands" two of them. He is fond of children and can go out on a rainy day without getting wet, for he has a friend by the name of "McIntosh." See the point. This is a Western wheeze. Lynn is a nice chap, however, and makes friends easily. He has an able lieutenant in the person of Jim Martin, who is a big, quiet, good-natured fellow. He says little but acts a deal. The old saying still waters—here is a specimen of it.

The manager of the Standard, Leo Reichenbach, wears a smile and a set of diamonds that are hard to find without using lead glasses. He is making St. Louis famous with his diamonds and knows a thing or two about making a theatre famous. In fact, everybody around the Standard is a hustler and is wide awake to any situation that might present itself.

"The Big Scream" has just closed a deal to write a musical comedy for next season, besides being commissioned to fix up a lot of burlesque for shows in the Empire Circuit and the Eastern Circuit.

I have just received word that Helena Frederlek, the clever American soprano, well known for her success while with The Bostonians years ago, has recovered from illness in good order. She is playing an engagement at the Tivoli in Frisco this winter, but had to retire on account of an attack of appendicitis. She went to Memphis, Tenn., to recuperate under the care of her sister. Her husband, Howard Stanton, was with her, but was compelled to go to New York on important business. Mr. Stanton is a fine fellow in good order. I received two flattering offers, one of them for his wife to appear in a forthcoming comic opera production. Mr. Stanton has made no arrangements, nor will he do so, until his wife returns next week.

I have overstepped the limit this week, but if it hits the mark then all well. Will behave like an Indian in Indianapolis. Hoosier-ann next week.

THE BIG SCREAM.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res, mgr.)—Crowded houses. Week 26. Chert Ash Simpson with her singing and piano imitations took with John Hyman and Lella McIntyre scored with their comedy singing sketch "Two Hundred Wives." Spissell Bros. and Mack, comedy acrobats, were good. Edwin Keough and company with a "Vaudeville Surprise," well received. Joe Morris made a decided hit. Aldo and Armour, grotesque acrobats, good. Villalla's dances, all that could be desired. Closed with motion pictures.

NOTE.—Margaret Wyderly makes her debut in vaudeville at this theatre next week.

MARTEL.

BALTIMORE, MD.

MONUMENTAL (James Kernan, mgr.)—Week 26. James H. Curtin's Broadway Gaiety Girls to good business. The performance opens with the comedy "Glistening Sylvia," which was very humorous and well received. The olio consists of Martha and Ida Phillips, singers and dancers; Jack Marshall, mimic; the Pas-Me-La' trio, comedy sketch; John Weber and Company, in "The Lost Child." Melrose troupe, acrobats, and Patterson and Kennette, funny sayings and parodies. The show closes with a burlesque, "A Trip to the Bottom of the Sea."

GAYETY (W. L. Ballaaf, mgr.)—Week 26. Weber and Rush's Bon Ton Burlesquers to capacity houses. The bill opens with "Americans in Spain," a spectacular review, well continued, with some good songs. The program includes Tonia Hanlon, in new melodies; Harry Keeler and Joe Watson; Berg's Merry Girls, a European variety act; Chris Whelan and Minnie Seales, Laredo and Blake, comedy acrobats, and the Grand Opera Trio. The show closes with a musical satire, "Miss Bell's Ladies' Seminary."

MARYLAND (Fred C. Shanberger, mgr.)—Week 26. Crowded houses. The bill is one of the best of the season, including the Londoner and Maudie Hall. In the sketch "A Timely Awakening," Howard and North, in "Those Were Happy Days," amusing. Henry Lee, impersonator of great men, has a good act. Caprice, Lynn and Fay sing well and dance gracefully. The Harmony Four present some laughable episodes. Yama, the so-called mystery, is a clever impersonator, who gives a remarkable exhibition. Toto, the musical mystery, goes well. Pictures close the show.

G. J. WOFF.

BURLINGTON, IOWA.

GARRICK (Vie. Hugo, mgr.)—The bill week of 26 was well received, including Fitzhugh and

Lee, hypnotic illusions. Tulsa sang well. George Evers, known as "Pork Chops," did some black face stunts. Mills and Lewis, German dialect comedians, pleased. Vesta Montrose sang. Pictures close. Business continues good. H. G. C.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle)—James T. Powers, the comedian of many musical comedies seen here during the season, heads one of the best bills of the year. Mr. Powers gives a versatile satire on the vaudeville craze. Emmett Corrigan presented his new musical sketch "A Game of Cards," which was seen recently at the Haymarket. Laura Burt, who made her vaudeville appearance here some time ago, offered the same delightful performance. The impersonations of Willy Zimmerman received spontaneous applause. Eleanor Park sang a number of good songs and responded to several encores. The comedy musical act of Snyder and Buckley pleased the audience and much applause was in evidence. Fredo Brothers are excellent acrobatic equilibrists, and the Three Westons in a musical specialty came in for appreciation. On the bill also appeared Barnold's dogs and cats, Forest City Quartet, the Holdsworths, Tom Ripley, and the Gerades.

OLYMPIC (O. Jacobs, mgr. for Kohl & Castle)—Haverman's animals, consisting of lions, tigers and bears, occupy the headline position on the bill. Girard and Gardner again present their sketch, "Dookey and the Diamond." The Barowsky troupe of Russian acrobats have a number of remarkable equilibristic feats. Hayward, Edgar and Hayward are a clever and popular specialty which was a hit. Dixon and Anger, in "The Baron and His Friend," played a return date. Fay, Coley and Fay offer agreeable comedy and good singing. Harry LeClair in his impersonations interested the audience. Lamont's educated birds proved diverting, and the comedy acrobatic act of Martinelli and plead. Oliver, which was a hit. Master Slater, monologist; the Wilsons, comedians; Harry De Mario, contortionist and Stanley and Rooney, aerialists.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle) The Orpheum Show winds up its third consecutive week in this city at the West Side location. The bill is an attractive and varied one. Ye colonial sextet in a novel musical specialty, Jules and Ella Garrison provoke much laughter in the travesty "An Ancient Roman." Merlan's dogs give a wonderful exhibition in a canine play. Winona Winter's songs and imitations were heartily applauded. Sisters and Brothers Ford have an extraordinary dancing specialty, and Edgar and Edgar played with a force and sound. Campbell and Johnson, comedy cyclists, scored a tremendous hit. Avery Strakosch has a good voice and her selection of songs was pleasing. Other good numbers are Perle and Diamant, Spanish singers and dancers; James R. Davis, in a sketch; Howard and Rutherford, singers and dancers; Myers and Myers, aerialists; LaPearle and LaPearle and the Hoosier quartet.

INTERNATIONAL (W. S. Cleveland, mgr.)—The headline attraction is Carter DeLaven and Flora Parker in a dainty sketch entitled "A College Boy's Frolic." In which the pair offer their singing and dancing specialty. Dolan and Dolan present "The Wire Tapper," which abounds in humorous situations and bright dialogue. The act made a hit. Maude Rockwell, the California nightingale, returned after an absence of two months, and scored a hit with her operatic songs. The Alpine family of acrobats do some remarkable feats, and the Diamond Comedy Four have a good act, taking in the audience. The Garnetts introduced their comedy acrobatic act, which is an improvement on the one they offered several years ago. Marguerite Gracy gave her impersonations in a pleasing manner. Eph Thompson's elephants are retained for another week.

SILVER SPRING (Sid. J. Enson, mgr.)—Manager Enson reports good business. The change of bill brings the burlesque "The Silly Trial" and a more pretentious first part entitled "Ivanhoe Junior." In the olio are the Nicholson trio of acrobats and Innes and Ryan, who have a singing and talking act that is refreshing and entertaining.

THE CANTADERO (I. M. Weinberger, mgr.)—Bob Manchester's Crackerjacks is the offering this week. They present two burlesques, "The Razzle-Dazzle Girls" and "Nature in Marble Hall." The company includes Bob Van Osten, Shepard Camp and Ruby Leon. In the olio appeared Lillian Held in a singing specialty; the Glocksers offered a singing and dancing specialty; and Lewis and Henning pleased in a musical sketch.

NOTES—Harry Jolson, singing comedian and impersonator, is preparing a new act by Bob Adams, entitled "The Ghetto Sport," which will be seen in the East shortly. Bert Levy has been booked over the Nash circuit by William Lang. Mabel and Corley are meeting with success in their musical specialty. Ed Bondell, who closed at the International two weeks ago, has cancelled six weeks of his time on the Fall circuit for a needed rest. Martha Beck has arrived home from his trip to Europe. Myles McCarthy has disposed of three vaudeville sketches. Mue, Claire Heliot, who has a few songs and dances, played the fourth of the Hippodrome show, was booked to appear in Budapest April 15. By paying a forfeit of \$2,000 Thompson and Dandy have secured the cancellation of her European contract and she will continue with the show in Philadelphia and Boston. The presence of William Morris and W. L. Lyken in this city last week has given much discussion in local circles. Mr. Moss has secured a good location for his Western office. The Coliseum is in possession of Ringling Brothers and in a few days the huge building will be transformed into a real circus arena. The program this year will begin with a spectacle in which more than one thousand persons will take part. Many new shows and features, including the Five Mowatts and Juggling Normans, are announced for its opening, April 5. The Avon Comedy Four are booked until May 1. The Sisters and Brothers Ford are booked up solid until 1909. John C. Slavin and Sidney De Grey will have important parts in the new musical comedy, "The Three Graces," which will be played at the Hippodrome Opera House next week. O. G. Seymour of Seymour and Dupre through this city en

route to San Francisco, where he sails for Sydney, Australia, to fill an engagement at the Tivoli.

FRANK WIESBERG.

CINCINNATI, O.

COLUMBIA (M. C. Anderson and H. M. Ziegler, mgrs.)—The opening number, the musical Shapsons, musical artists, do a clever musical act, the xylophone work of the male member being pleasing. Horsky-Bergere and Fairchild, in a skit, got many laughs. Janet Melville and Evie Steison are old time favorites and their act was a big hit. Bessie Clayton, dancer, did a clever dancing turn. Lella McIntyre and company, in a sketch entitled "The Night Before," made good. Billy Van, monologues and songs, is a local boy and everything he said produced a grin. Onlaw trio in feats on the slack wire have a good closing act. Lavina Shannon, New Acts.—Next Week.—Arthur Dunn and Marie Gardner, Fay and Clark, Herbert's performing dogs, Miral von Wenzel, Hal Merritt, Steely, Doty and Cow, Hacker-Lester trio, Mills and Morris.

PEOPLE'S (Charles E. Taylor, mgr.)—The performance of the Alcazar Beauties began with the burlesque "The Romance of a Salt Case," which was fair, the male members of the company governed but lacking in voice. The closing skit, "A Midnight Dream," was poor. The vaudeville numbers were pleasing in spots. Keeley brothers gave a nice exhibition of bag punching, while Kelly and Bartless, acrobatic comedians, were the real hit of the bill. Trask and Howard, German comedian and singer, went with rustic songs. Next week—Watson's Burlesques with the Yamaoto Japs, Swan and Hubbard, Mignon and Kluge, Beatrice Harlowe, Carrie Marvel, Elsa Leslie and Jennie Drake.

STANDARD (Charles B. Arnold, mgr.)—This is the second visit of the Parisian Widows Company to Cincinnati this season, and they greeted with large audiences at all performances. Their first burlesque, "The Carnival at Monte Carlo," is a nice, clean cut skit, which pleased immensely. The closing turn, "A Day in Camp," is very funny. Ben Welch, Hebrew comedian, carried off the honors with his singing and dancing. Pat Kearney, Lulu Valmore, John Homan and Sis Keaton are able assistants. The olio was strong.

GRAND OPERA HOUSE (Rainforth and Havlin, mgrs.)—Montgomery and Stone in "The Wizard of Oz," packed the theatre at every performance. Their work as the Scarecrow and the Tin Woodman is still up to the mark.

WALNUT STREET (Billy B. Van in "The Electric Boy," performance.)

HETICK'S OPERA HOUSE.—West and Yokes in "A Pair of Plinks" were well received and put up an enjoyable performance. H. HESS.

DENVER, CO.

(By Telegraph.)

ORPHEUM (Martin Beck, gen. mgr.)—The August Family head the bill week of 26. They made a decided hit, their clever methods catching the house. It is new to Denver and for that reason came as a real surprise. Mignette Kokin was well received, though most of the credit for her hit should go to the boy who sings from one of the boxes. The youngster has a good voice and the song was repeatedly encored. Galetti's monkeys are favorites here and they always make a hit, this visit being no exception. Les Auberts, whirlwind dancers, were well received and one of the real hits went to Probst, whose whistling act is one of the neatest and best acts seen here in a long time. It is a novelty and worthy of attention. The property man was the real hit in the Rae and Brosche sketch, though both performers worked hard to score. E. Fred Hawley and company have a sketch that is good in idea but poor in construction. With revision it would serve well. The Khodrome closed the show as usual. Good business continues here and this week's bill is of the sort that will keep the attendance heavy.

EMPIRE.—The "High School Girls," featuring Nat and Sol Fields, opened to good business week March 25. Others are James Hazelton, Billy Hart, James Hughes, Nellie Fenton, Emma Weston, Anna Francis, Marie Jensen, Marion Forbes, Rose Jordan, the vaudeville section, including the Flying Banquets, Rose Gihuan and Anna Francis, vocalists and dancers, and the principals named above.—CRYSTAL.—Week March 25 bill headed by Virden and Dunlap, in "Mephisto on Fifth Avenue." The Busch Family of acrobats, Paul La Drew, as the "Daffy Dane," the Hillebrands, balancing and tumbling; the Keltner, in "A Coon Servant" and the Lady, and the three girls.

NOVELTY.—The Four Roberts head, in "The Dollmaker's Dilemma." Ethel Vane, aerial performer; Eddie and Lottie Dwyer and others, make up good bill playing to good business.—NOTE.—The Juvenile court authorities here are putting up a strong line of talk that bids fair to end in prohibiting children under 14 appearing in evening performances. No action will be taken until next season, but it is more than likely such a rule will take effect then. The breadwinners, in most melodramas playing here, are children and the same is true of a great many acts playing the ten-cent houses. So if the "tots" are cut out by the strong arm of the law many shows and acts will have to cancel their Denver engagements next season. Spring looks like "it is come."

JAMES R. NOLAND.

DETROIT, MICH.

TEMPLE (James H. Moore, mgr.)—If any one really carried off the honors of the special anniversary program, made known Monday afternoon, the distinction probably belonged to Emil, the wonderfully trained horse introduced by Lullie Ross. Emil's playing of musical instruments is new here and he brought great applause when he played under his master, using bells on his four legs and head. Elita Proctor Otis was a disappointment in her sketch, "Kid Glove Nan." One of the hits was made by William Gould and Valeska Suratt with their nonsense songs and travesty. Eltinge also scored well with his wonderfully accurate female impersonations, a troupe of four, which stirred the house to applause with whistling work, and the four Bides did well with their excellent

casting. Lew Hawkins' profiles were fair and Hathaway and Siegel made good openers with their dancing. —**AVENUE** (Frank Drew, mgr.)—The Brigadier company with Edmond Hayes in "The Wise Guy" gave one of the most entertaining shows of the season when they opened Sunday afternoon. "The Wise Guy" is Hayes' familiar vaudeville sketch in which he appears as the tough piano mover, but it has been stretched into an opening and closing burlesque. The company averages well in merit and gives a lively performance, specialties being added to the burlesque instead of being left to the solo. The better vaudeville numbers were given by the three Kuhns, singers and instrumentalists, and the Prentice trio of acrobats. —**CRYSTAL** (Ten cent vaudeville, three shows daily; J. J. Nash, mgr.)—The feature of the bill this week is the Ant Girl, a good example of the mechanical figure puzzle; next in importance, the four Ellsworths, in a comedy skit, "The Silk Stocking." Other acts: Green Bros., bat jugglers; Gordon Eldrid, comedian; Lydell and Butterworth, buck dancers; Oliver Wilber, illustrated songs, and the Kinslome. —**LOUIS LING.**

EASTON, PA.

FAMILY (S. A. Meyers, mgr.)—This house has been rechristened "The Lyric." The bill, week 26, was good and filled the house. Dranko and his performing bears, a Hippodrome attraction, held first place and scored; Devlin and Ellwood, in "A Matrimonial Agency," well received; Sylvan and O'Neill, acrobatic sketch, answered several calls; Chalk Saunders, comedy cartoonist, uses the charcoal with a clever hand; La Petite Mignon, midket comedienne, gave excellent impersonations of stage celebrities, a decided hit; P. Carter Weaver and company, in "Under the Old Apple Tree," a dramatization of Mary S. Wilkins' "A Lover of Flowers," merited the applause; Thos. J. Heath, illustrated songs, made big hit. Performance closed with pictures. —**MAC.**

ERIE, PA.

PARK (M. Reis, mgr.)—Coco, a mysterious illusion, is the headline act week 26, and is attracting immense crowds. Casey and Granger appear in a sketch, "Home from the Club," and please; The Middletons, with their mannikins, are playing a return date; Nettle Fields has a fair dancing act; The Maginleys do some good work on the trapeze; Harry Brown, singer and cartoonist, clever with his hands. Three performances a day to crowded houses is the rule. —**L. F. BERLINER.**

FALL RIVER, MASS.

SAVOY (George Albert Haley, res. mgr.)—Fair bill this week headed by Carlotina, who keeps the loop on a bicycle. James Richmond Glenroy with his green gloves and old epigrams helps to fill in. Le Roy and Clayton have a laughable sketch which pleased, as did Charlotte Guyer George. This is Miss George's third appearance here this season by special request. Richmond and Richards failed to please; they need something new and snappy. Chris Smith and two Johnsons have a nifty little act which is full of jingle. Show closed with Woodward's animals. Business good. —**SHEEDY'S** (C. E. Cook, res. mgr.)—This week's show, although the last vaudeville bill, is one of the most interesting bills of the season. Jewell's English Manikins are a distinct novelty. Prof. Bristol's pony circus made a hit, as did Mr. and Mrs. Thorne in their laughable sketch. The Three Roses have a dainty musical offering. Smil and Kessner are good neoleats. Mitchell and Marron pleased. Dora Livingston failed to please. Next week, before summer season, J. Frank Burke Stock Company. —**BOSTON** (Charles Schlesinger, mgr.)—Fanny Everett and her troupe are making good to fair sized audiences. Strong olio. —**NOTE**—Carlotina, appearing at the Savoy, Tuesday night through the carelessness of one of the stage hands, was sent down the incline before she was quite ready, and upon trying to climb the following ladder, one of the back. It was first thought her back was broken. —**S. M. S.**

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stodder, lessee and mgr.)—The following bill gave fair satisfaction week of 19: Marion and Deane, Tom Ripley, Al Leubhardt, Colton and Darrow; Clayton, Jenkins and Jasper (the latter a mule); Nina Barbour; the Kinetoscope. —**NOTE**—The week of 26 is the last for Nina Barbour at the Temple, this artist concluding twenty-one consecutive weeks. Miss Barbour goes to one of the Eastern circuits. —**DE WITTE.**

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.)—Week 26. Maxsmith Duo, dancing ladders, good; Florence Steele, monologue, was hoisted off the stage Monday night; Franklyn and Eva Wallace, see New Acts; Carr and Jordan, "A Dip Into Vaudeville," burlesque, immense hit; Matsumoto Royal Japanese Troupe, fine; motion pictures, good. —**THE AISLE SEAT FEND.**

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, les. mgr.)—Week 25. The Three Kidders, in rural comedy sketch, head the bill and do fairly well. Welsh and Matland, in a comedy singing and dancing act, are as good as the ordinary. Blanche Prayme, singing and dancing comedienne, does well. Colman and Mexis, sharpshooters, have a good act. Peter L. Stahl, song illustrator and the rhodomore. The Empire Show next week. Excellent business. —**SMITH'S OPERA HOUSE** (Mrs. W. B. Smith, prop. and mgr.)—Week 25. The Pay Foster company opened to crowded houses. —**C. H. HALLEMAN.**

HARTFORD, CONN.

HARTFORD OPERA HOUSE (H. H. Jennings, mgr.)—March 28, 4 days; Baker, Devine and Hammer, comedy acrobats, did some clever work.

Mattie Lockette, singing and dancing comedienne, had a pleasing specialty. Polk and Kollins pleased, and Carmen Sisters, expert banjoists, had a neat turn. Brockway, Mack and Belmont, in a sketch, seemed to please. Zimmer gave a sensational juggling act. Mrs. Perkins, in a comedy sketch, was well received. —**FISHER** won applause. The Empire City Quartet is popular here. The Raft Brothers, acrobats, do some marvelous work. —**POLI'S** (Lonsa E. Kilby, mgr.)—The Golden Gate Quintet, colored comedians and singers, fair. Francis Owen and company, in "The Remembrance," have a strong sketch. Wood and Harry, in a singing and dancing skit, filled in. Jack Mason's Society Helles did some clever singing and dancing. Youngson's Spook Minstrels, a moving picture novelty, pleased. Ellmore Sisters were funny. The Millman Trio, on the tight wire, are the best performers ever seen in this city. The electrograph closed. —**WILLIAM H. RHODES.**

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.)—Week 26. The Military Octette and the Girl with the Baton; Norton and Nicholson, in "The Ladies' Tailor"; Wandenberg, brothers, bat jugglers; Phil and Nettie Peters, entertainers; Ford and Wilson, blackface comedians; Lily Seville, English singing comedienne; Asma, European juggler; Young and Melville, singing and dancing act; Kinetograph. —**Next Week**—Eight Vassar Girls, Coln's dog pantomime, Rossow Midgits, Godfrey and Henderson, Fields and Walley, Dora Pelletier. Business excellent. —**JOHN J. BERNAN.**

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.)—There were two good headline features at the Grand the week of March 26—the comedy work of Walter Jones and Mabel Bile and the operatic act of the Le Brun Grand Opera Tio dividing the honors of the program. Herbert's trained dogs were immensely successful despite the fact that the Grand has had a number of good animal acts of late. Steely, Doty and Cox, musical comedians, were well received, and the Incker Lester Trio, in a trick cycle act, received much applause. Ed Merritt, in his post-girl monologues, was fairly successful, and the same may be said of Mills and Morris, the minstrel girls, and Miral Von Wenzl, the Tyrolean singer. The Orpheum Show, with the Edwards Davis Company as a special attraction, returns to the Grand for its second engagement of the season week of April 2. —**LOUIS WESLYN.**

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.)—Week 25: Fair business with Sidney Dean and company in a sketch entitled "Christmas at Blackwell's Island" as the feature. Stanley and Wilson pleased; Talley and Austin present "Two American Beauties"; Wood and Kingston sing, dance and do grand opera in burlesque with ballet which was a go with the audience; Wynne Winslow, a soprano, sings a number of solos; Julie Ring with G. Roland Sargent gives a sketch "A Quiet Life," very good; Vernon Troupe give an excellent xylophone concert. —**CENTURY** Joseph Barrett, mgr.—Week 25: had Nankoo Peckle Girls doing big business. They are a comedy bunch and the burlettas give them ample opportunity to display their charms. Next week: Baltimore Beauties. —**MAJESTIC** (Fred Waldmann, mgr.)—Scrimmer's Gay Masqueraders were the attraction week 25 to good business. Week April 1: Rice and Barton's Big Gaiety Company. —**VALE** (Lloyd Brown, mgr.)—Excellent business week 25 with the Great Westin, Smith and Smith, Al Chrysler, Ethel Gilkey. —**NATIONAL** (Dr. F. L. Flanders, mgr.)—Good vaudeville and business week 25. —**FAIRPLAY.**

KENOSHA, WIS.

RIED (John O'Brien, res. mgr.)—Bill week 26, Claude Rant, slack wire and juggler, good; Martha Palm pleases with songs; Gill and Ward, song and dance artists, make a hit; Millard Bros., excellent banjo artists and dancers; Robst Trio, introducing original roller skate dancing, went big. Kinetoscope closes the show. Coming Mar. 29, Chicago Newsboys, Hy Greenwald, Master and Corigan. —**TED SANDFORD.**

LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.)—Business continues at the top notch. Bill week of 26 includes Mason and Mason in "Mrs. Hogan, Housekeeper"; Mitchell and Browning, good; Merrian Dixon, illustrated songs, a hit; Chas. and Minnie Burroughs, favorites; Elmer Metzger, moving pictures, etc. —**NOTE**—The Bart Amusement Company relinquishes the lease of the Welsh Theatre at Peru, June 1. The house will play vaudeville through the summer but returns to the dramatic fold Oct. 1. —**REVUE.**

LOS ANGELES, CAL.

ORPHEUM (Clarence Brown, mgr.)—Lillian Burkhart heads the bill week 19, presenting "A Strenuous Dally." Herman and the Forrest, in "The Battle of San Bago," are the extra attraction. The balance of the bill comprises Agnes Mahr, Mile, Chester and her statue dog, Pheodo Midgits, Rooney Sisters, McNe and Cahill, Al Carleton, and Orpheum motion pictures. Business is simply capacity. —**NOTE**—Henz & Zallee, mgrs.)—The Empire Stock company present "Under Cover," which is preceded by the following vaudeville acts: Blanche, "The Human Fish"; Janette Montone, contortionist; Three Wilches and moving pictures. Big business. —**EMPIRE** (Billy Banks, mgr.)—Notman Quartet, Leora, Musical Bentley, Kelly and Massey, Owens and La Mar, Laura Banks, Empire Stock company presenting "The Coming Man," and motion pictures. —**FISHER'S** (E. A. FISHER, mgr.)—Harry James' company present "The Musical Man," a nettes" this week, and the vaudeville act is Cuse and Case, rifle experts. Good business. —**VALE** (H. W. Orlant, mgr.)—La Rosa Beverley, a four Eddy, Lawrence, Thorenberg and Trendell, and

moving pictures. —**NOTES**—Chas. Leora, a gymnast performing at the Empire this week, while doing a back-bend drop Tuesday eve, slipped and fell to the ground, landing in the aisle, luckily on his feet, and broke several bones in his left foot. Had his assistants pull a chair away from him, standing under the trapeze, Leora would probably have been killed. As it is, he will be unable to work again for at least a month. Rule Welsh's Star Theatre closed last Thursday night, and the performers and chorus girls who worked there are mourning the loss of their salary. The house was doing good business, but Asot Park got most of the money, as Welsh was a regular visitor at the rack track. Most of the company left for San Francisco last night, where they are to open at Fischer's. It is said. —**M. B.**

LOUISVILLE, KY.

HOPKINS (William Reichenmann, res. mgr.)—Foy and Clark have the honor of topping a varied and well balanced bill this week, and their laughable absurdity "A Modern Jomh" scored an emphatic hit. Los Bruns and company presented remarkable feats with billiard cues and balls. Kennedy and Rooney got a good reception. Al Lawrence, mimic, contributes an entertaining act, and about divides honors with Leah Russell who makes a popular bid for favor with her Hebrew Impersonations. She's Dogs and Monkeys appeal strongly to the children. Marvelous Frank and Bob in a gymnastic exhibition, and Waters and Moore closes the show. —**NOTE**—Fountain Ferry Park opens April 15, and in case the weather permits the theatre will open one week later, April 22. Hopkins' Theatre is scheduled to close its season on April 21 with the Orpheum Show, but should inclement weather prevent opening of theatre at the park the house will remain open and play the acts booked at the park. —**A. S.**

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.)—Honors for first place were about equally divided between Mattie Keene and company and Charles F. Remond. "In the Sunny South," although by no means novel, scored lavishly. Bill and Silvery, undecyists, were well received; Daly and Bevere, Irish sketch artists, only fair; Galvin, Matt and Peaches, in "The Stolen Kid," poor; John Le Clair, comedy juggler, opened the show and scored. Pictures closed an unusually long and pleasing bill. Newaters and Moore closes the block type for week of April 2. —**DAVE CHASE.**

MONTREAL, CANADA.

ROYAL (H. C. Egerton, mgr.)—Week 26 opened to big business by Williams' Ideals, who present a clean cut performance—fine chorus—beautifully costumed and introduced new songs, clever dances and more than ordinary talent. Frank O'Brien, leading comedian in tramp guise, made a hit in "Everyday Life" and "Toot's Circus Ball." The specialties include the Livingstone Family of acrobats, whose work won the house. Graet and Gruet, blackface comedians, singers and musical artists, were well received. Frank O'Brien's specialty went great. The Ideal Ladies' Quartet went strong. Next Week—Sam Devere's own company. —**ACADEMY**, week 26—The Four Mortons in "Breaking Into Society" opened big and is popular. —**SOHMER PARK** (Lavigne and Lapole, mgrs.)—25, opened an exceptionally good bill. Lavigne's band concert went strong, Corrigan and Hayes, comedians, singers and dancers, made a big hit. Lessard Bros., acrobats, showed a clever gymnast turn, the feature being a high back dive by Dave Lessard. Ed and Netta Masses went big with a comedy juggling act. Gordon Sisters, bag punchers, pleased. O. Charrette, local, gave a good exhibition of waltz clog dancing. Pictures closed the show. Attendance, 7,000. —**NOTES**—Corrigan and Hayes go to the Star, Hamilton, followed by Bennett's Vanderville, London, from which they open with Gus Sims (Credit April 23. Al Burke, roller skate dancer, fills in Sunday, April 1, at Sohmer Park. Kitty Arthur goes to the Bon Ton, Syracuse, for two weeks. The Gymnase management furnished Gordon Sisters and Corrigan and Hayes to Sohmer Park 25. These teams have another week at gymnase. —**AL M. PRENTISS.**

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, res. mgr.)—Week 26: Two entertaining sketches head the variety bill at this house this week. One is the return engagement of Josephine Cohen and company, in "Friday, the 13th," in which she appeared several months ago. Mabel Tallaferro formerly of "Mrs. Wiggs" and other New York successes, in a vest pocket version of "The Little Princess," was supported by an able company and pleased the large audience. Fred Niblo made his besters sit up; others on the bill were: The Peskoff Troupe of Russian dancers, Walters and Prouty, Lawson and Nannon, Ida Oday, Madame Odgrovie, and the motion pictures. Miss Nonette gave vocal and violin solos during the intermission. —**WALDMANN'S OPERA HOUSE** (W. S. Clark, mgr.)—Week 26. The Golden Crook company appeared here this week and is making good. A word to the wise, etc., and that is the management of this company would cut out some of the passe features, such as the spear-carrying contest and strengthen the olio a little he would have a first class show. The show opens with a musical burlesque, entitled "45 Seconds from Broadway." In the olio are Ed Morton, Brothers Birch, Lillian Lawrence, song singer and Delmore, and in Nank Wokfield and company. Next week, The Duhury Duhess Company. —**COLMBIA**—The "Fays," dramatists, are playing a return week and drawing large crowds. The other part of the performance is made up of Blum Bonn and Brer. Archer and Crocker, the Garrity Sisters and the Four Ollins. —**NOTES**—W. S. Clark has engaged for Jersey Lillies Extravaganza company, Mrs. Arthur Barker, Mr. Dundee, Mr. Dundee, now the principal comedian at the Theatre Royal, Glasgow, Scotland, Fannie Volder of the R. C. & Barton company, made a flying visit first

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and remained in New York City for a week. She rejoined the show at St. Louis. Johnstone Bennett, the famous male impersonator, who is very ill at the residence of Frank Pettit, in Bloomfield, is resting easily and is in a better condition than at the beginning of the week. Daly and O'Neill, the airship sailors, have been specially engaged to appear at summer parks this season. They will be assisted by the Sreet Brothers, Rowland and Taylor. —**JOE O'BRYAN.**

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayless, mgr.)—Show starts the week with tremendous houses and unusual enthusiasm. Archie Boyd and company in a rural sketch, "After Many Years," is the feature act. Victor's Royal Venetian band, of thirty pieces, takes well. The Herald Square Quartet is the touring hit of the week. A. O. Duncan's ventriloquist act is hardly less popular. Mattie Lockette, a pretty girl who sings baby songs, is appreciated. Van and Alden are good in a musical sketch, "The New Bellboy." V. P. Woodward juggles tambourines with deftness, but went rather quiet at the outset. New pictures. —**KNOT.**

NEW HAVEN, CONN.

POLI'S (J. H. Docking, res. mgr.)—Week 26. Peter F. Dalley and Dinah Girls. Dalley is a favorite here and having a good net draws big. Staley and Blirbeck, in their transformation act, caused much wonderment. Baymeyer and Caverly go good; Reichen's dog troupe, fine; Reif Bros. greatly improved since last time here; Leo Carrillo gets a good reception; Fliske and McDonough, in a comedy sketch and electrograph, complete excellent bill, which is drawing record houses. —**W. J. F.**

NEW ORLEANS, LA.

ORPHEUM (Martha Beck, gen. mgr.)—Goolman's dogs headline bill week 26. Goolman was billed as Coleman when last seen here. Argemont trio are reviewed in New Acts. Elizabeth Murray is back with some new songs and stories. Kenos, Walsh and Melrose have a clever act. Jimmy Wall entertained. Beatrice McKenzie and Company presented "A Montann Bount." Fred and Annie Volder have a humorous juggling act. Bill April 2 contains Fanny Rice, Julie Ring and Company, Jack Gardner, McNe and Cahill, Dionne Sisters, Clifford and Burke, and Wynne Winslow. —**GREENWALL** (Henry Greenwald, mgr.)—Capacity houses greeted Charles H. Waldron's Tracorder Burlesquers week 25. They offered "The Misch Family" and "Hotel Astorville." The girls are weighty and somewhat queer. Some very raw material should be eliminated. In the olio Muckle and Walker offered a melodramatic oddity. Brian has an act similar to that of Paul Conchas and every bit as good. Mae Taylor, singer, deserves credit for her nerve. The Grahams, illustrated novelty, can make good in the best vaudeville houses. Boyce and Scanlon, comedians, are not even fair. Jersey Lillies week April 1. —**CRESCENT** (W. H. Rowles, mgr.)—Lew Dockstader's Minstrels opened to S. R. O. week 25. They have a handsome first part in which Nell O'Brien and John Kirk excel as comedians, and Matt Keefe and Mamel Rouanne as balladists. Dockstader's singing of "Every body Works but Father" caught the house. The olio contains a vitascope chase entitled "In the Studio." Nell O'Brien's "Bargain Day in a Department Store" and a comic melody entitled "Moses." Advance sales point to a big week. —**O. M. SAMUEL.**

NORFOLK, VA.

ACME (Wilkinson & Matzke, props.)—Week 26. Brower and Anderson's "Sunflower Girls" opened to capacity business. Frankfurt, Laurie and Frankfurt deserve the applause; Helen Landert, singer, fair; Beatrice Chay, dancer, good; Ruth Amthland, in a comedy sketch, fair; The Lillies, in a comedy sketch, fair; Nellie Zouman, bag puncher; Reine Busch, descriptive ballads, good; Carey Sisters, back and wing dancers, fair; White and Johnson were held over another week. Pictures, excellent business. —**REVIEW** (Chas. West, mgr.)—Harry O. Slater's burlesque, "Held Up at the Tollgate," lived up to the billing as a big scream. The good hard sell. —**AUDITORIUM** (James Barker, prop.)—Lorraine Reitz and Grant present "Trip to Comet Island," and made a go with the olio. The show work was excellent.

MANHATTAN (Crinlian Bros., prop.)—This week's bill opens "Ten Nights in a Bar Room," which was well received. John J. Madden's Jolly Entertainers furnish the olio. Business good.—GRANDY (Otto Wells, res. mgr.)—Mary Marble, in the musical comedy, "Nancy Brown," to capacity business. Miss Marble is a Norfolk favorite. Wm. C. Mandeville, in the "Boy of Ballyhoo," scored strongly as a comedian.—ARMORY (G. C. Worsham, mgr.)—Roller skating has been in progress at this resort for a month and judging from the daily attendance it is doing a big business. Skating tournaments for prizes prevail.—ICE PALACE (Harry Neece, mgr.)—Daily con-

Tom Killean's afterpiece, "Senator McPhee."—MUSIC HALL.—Week 29. Belmont's moving pictures and vaudeville.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.)—As is generally the case, one can select the headliner to suit his individual taste. The Orient comes well to the front in the Kitabanza Troupe of Japanese jugglers and pole balancing. Diminutive Katie Barry sings her "Henry Brown" song; another song imitating Sousa, and ends her act by a burlesque of the unfortunate heroine of melodrama. Eva

illustrated songs. Good moving pictures and big audiences.—GAYETY (James E. Orr, mgr.)—Rose Sydel's London Belles opened their return engagement yesterday. Rose Sydel is the star of the group. She dresses beautifully, sings well and appears as dazzling Nancy, an actress. W. S. Campbell as manager of a theatrical company and William McCall and James W. Mack are a trio of excellent comedians. "Those in the Whirl" is the title of the burlesque. The olio is headed by the Five Mowatts, who give a marvelous demonstration of rapid-fire club throwing; Verta Harte, who has a sweet voice and some new songs. The McCall Trio in a comedy and rope

in songs and dances. The scenery and costumes are clean and bright. MADAME PITT.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—March 27. Wornwood's Trained Animals head the bill with a fine act. Big hit. Acker and Gilday, prices of comedy, a strong second. Their turn merited the repeated encores. Bell and Richards have a good musical act which is nearly quered by the poor comedy. Max Ritter, song and dance artist, well received. Lester, Walter and Little May seemed to please. Wilson and Rich, the Boys from

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certs by the "Palace Military Band." A skating contest, Portsmouth vs. Norfolk, takes place this week; good business. WM. P. HOPE.

PAWTUCKET, R. I.

NEW PAWTUCKET.—Week 26. Big houses the rule. Helen Jewell, songs, is refined and pleasing; the Dicks, in their novelty musical act; Tom Killean, Irish comedian, caught the house; Runzetta and Lyman, in their new pantomime acrobat act, good; Jean Beauregard, in character representation of leading actors, is fine; La Belle, in illustrated songs, sings well; moving pictures, good. The show concludes with

Williams and Jac Tucker have elaborated their classic "Skinny's Finish" with some new scenery and comedy. Mr. and Mrs. Jimmy Barry in "The Village Outing" did clever work. Harry Atkinson, an Australian, imitated musical instruments with marvelous fidelity, and his funny imitation of an auto took well. The Kaufman Troupe of bicyclists were warmly welcomed. Lillian Tyce and Irene Jernon had a clever singing turn. Kittle Stevens gave a dancing act with many changes of costume. Murphy and Andrews in singing and talking pleased, and The Camille Trio were amusing on the horizontal bars. Others were the Arlington Four, in songs and dances; Fredericks, a clever performer on the wire, and Harry Reed in

dancing act were greatly liked. The Western Sisters were generously applauded in their German dialect act. W. S. Campbell and James W. Muck have a clever specialty, "The Inspector." The Bijou Comedy Trio had some songs and incidental business that went well, and Belyea, a physical culture exponent, gave a unique exhibition.—ACADEMY (H. W. Williams, Jr., mgr.)—Dinkins' Innocent Maids Burlesquers pleased two big houses at the Academy yesterday in two rapid-fire skits, "Struck by a Cyclone" and "Stranded." The illustrated songs of Eugene Jorge caught the fancy of the audience, who joined him in singing the choruses. Mazie Allen and Edythe Hamilton made themselves favorites

Dixie, better go back there. Motion pictures good. S. R. O. Monday night. W. C. MATTERN.

PUEBLO, COL.

EARL (G. M. Morris, mgr.)—Bill 26 very good. Valleria's Leopards head the bill in a sensational act. Although just one week behind Arnoldo and his leopards, they made a good impression and were well received. The De Graw Trio, comedy acrobats, have the most laughable knockabout act seen here in a long time. Dan and Bessie Kelly are good singers. De Clairville, the human fly, and J. Frank Ely were well liked. Illustrated songs and motion pictures complete good bill.

Week of 19, with Senor Arnoldo as headliner, this house broke all records by several hundred dollars. —NOTE.—Burlesque shows have cut Pueblo off the map on account of poor business. Al G. Field's Minstrels underlined for 28 at the Grand Opera House. H. EXBEE.

RACINE, WIS.

BIJOU (William C. Fride, local mgr.)—Bill for week 26; Henry Greenway, comedy juggler, good; Master Corrigan, impersonations, clever act; Chicago Newsboys' Duo, singing and dancing, pleased; Buckley's dogs, good; Millard Brothers, banjoists and singers, pleased; Martha Palm, vocalist, well liked; Claud Rauf, wire act; Dill and Ward, singing and dancing, fine act; moving pictures close. WM. J. McILKATH.

RUTLAND, VT.

OPERA HOUSE (Boyle and Brehmer, mgrs.)—Week 27, Clara Turner company opened to standing room. The vaudeville is headed by Wood Bros., flying ring gymnasts, who received an appreciative reception. Clara Turner's novelty electric swing song went big. Joe Foley, comedian, singer and dancer, has a strong turn and went great. P. Crofts in monologue. Parodies is good and went big on his local hits. AL M. PRENTISS.

ST. LOUIS, MO.

COLUMBIA (Frank Tate, mgr.)—Although there was nothing startling on the program this week all of the acts presented made good. The bill was made up as follows: Simon, Gardner Company, The Piroscollis, Baron's Dogs; Hoch, Elton and company; Gus Williams, Avon Comedy Four, Adair and Dahn, Carrie Scott, Downey and Willard, Art Adair, John Irwin, Kladrome. —GAYETY (O. T. Crawford, mgr.)—There have been few deviations from the original plot of "Smiling Island" which is used instead of the regulation burlesque that is wont to be presented by the average traveling variety aggregation. It was a delightful innovation, Tim Healy assumed the premises of a comic opera comedian. Sid Fern, Lew Hearn and James Mulken are very good character delineators. Grace Foster, Marie Beangarde, Dale Wilson and Belle Gordon lead the female contingent. In the old Alton Cogan did a very neat and entertaining specialty consisting of excellent dancing coupled with original comedy imitations which make the act quite different from any like presentation. Belle Gordon made a hit in her artistic physical culture act. The Fern Comedy Four received plenty of laughs. Hal Godfrey and company pleased immensely. —STANDARD (L. Reichenbach, mgr.)—Miner's Bohemian Burlesques was in direct contrast to last week's show. Of course Andy Gardner, who is a favorite here, made a big hit. The balance of the show was also very good. —NOTES.—Hal Godfrey and company will reenter vaudeville soon. Marie Beangarde and Higo Conn of the Casino Girls are suffering from ptomaine poisoning. Zeleno is "hiding away" at East St. Louis this week. Gizella Rozsa is another of M. M. Theses's patients being treated here this week. Miss Rozsa is able to work, however. JOE PAZEN.

SAGINAW, MICH.

JEFFERS' (Sam Marks, mgr.)—Week of 25: The Howard-Borset Comedy Company have been engaged for an indefinite time. As an opening performance "Running for Congress" and "A Trip to Bombay" were given. Miss Louise Averill illustrated songs, pleased. Miss Isabel Bailey and Baby Bernice sang and were satisfactory. Carl Daintree sang and gave imitations. Vitagraph pictures closed the bill. NENO.

SALT LAKE CITY, UTAH.

LYRIC (William Guiney, mgr.)—Week 17: Kernan and Rife's High School Girls in "Whirligiggle" were good. Nat Fields, Sol Fields and James Hazelton, the three comedians, are a little above the average. The olio presented Rose Gillman and Anna Francis in "rag" and dance. Billy Hart and Emma Weston in "The Con Sport" were fair. James Hughes and James Hazelton in their travesty "Damon and Pythias" were good. The Six Flying Bananas was the hit of the olio. —RON TON (J. H. Young, mgr.)—Week 19: Memphis Kennedy in original idiosyncratic and Mack and Tate, two Salt Lake boys, are the headliners of this week. The Le Mar Brothers as acrobats were acceptable; Cary Brothers, the "enid ge'men" in song were endorsed; Pilkington and Johnson were poor; Illustrated song and kinoscope pleased. Same old story—big business; S. R. O. part of time. —ORPHEUM (Jules F. Bistes, res. mgr.)—Week 19: The bill good and included De Harport with his soterio; Les Auberts in whirlwind dancing; Rae and Brosche in "A Woman of Few Words"; J. Frank Ely in song and story; Mignonette Kokin and her little one in eccentric dancing and song; Galett's Pantomime Monkeys

and the very popular Kladrome. S. R. O. occasionally. —NOTE.—A large electric sign was put into commission during the week in front of the Lyric Theatre. JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (E. H. Fitzhugh, mgr.)—Week Mar. 25, Warner and Lakewood, eccentric dancers, good; Ameta, Parisian danseuse, a novelty; Warren and Brockway, musical comedians, had them laughing; Pete Baker, formerly of Baker and Farren, German comedian, an artist with laughs to spare; McIntyre and Backus, blackface delineators, caught on big; Lillian Chick, woman bicyclist, went well. Pictures close the show.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, res. mgr.)—Good business. Week of 26, Paul Conchas makes a big hit with his feats of strength. Ed Gray, monologist, only fair. Cora Gray, singing comedienne, not up to the standard. Green and Werner in "Babes in the Jungle," made a good impression. The Tanakas, Oriental wonder workers, good. Motion pictures excellent. MARTEL.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.)—Miss New York, Jr., opened Sunday matinee (18) with a burlesque, "King of Kokomo," and an olio of six turns. Next week: Empire Burlesquers. —STAR (Melvin G. Winstock, mgr.)—Five Hawaiians, Fields and Hanson; Clay, Robinsons and company; William Windon, The English Rosebuds, Mary Madden, Pete Dunsworth, Stratoscope. —PANTAGES (Alex Pantages, mgr.)—Week 19, Frank and White, Edward Geyer, juggler and equilibrist, Arthur Elwell, singer; the Manhattan Boys' quartet, Jesse G. Gardner, operatic vocalist; Gilbert, Daniels and company, presenting "A Woman of Few Words." —ORPHEUM (K. J. Donnellan, mgr.)—Mr. and Mrs. Frank Morgan, presenting "Echo Glen"; Warren H. Stetson, baritone; Kittle Allen, comedienne and vocalist; Ellis Blamphim, Hehr and Monna, vocalists and comedians; William Schuster, vocalist; Riley and Lavigne, comedy playlet; Orpheuscope. —CENTRAL (Shannon, mgr.)—Tetell and Clifford, acrobats; Elkesworth and Alma, singing comedians; Dick and Edie, comedy sketch artists; Sadie Hite, popular ballads; Centrescope. GEE GEE GEE.

SPRINGFIELD, MASS.

POLI'S (J. C. Criddle, res. mgr.)—Eddie Clark and his Six Winning Widows is the chief attraction this week and went big. Frank Gardner and Lottie Vincent got many laughs. Operatic selections by the Basque Quartet; Irene Lee is very winsome in her specialty; The Joscelyn Trio in their aerial act went fair; Dixon and Holmes, travesty artists; Burt and Leon, comedy acrobats, and the electrograph rounded out the bill. —NELSON (Z. T. Damon, mgr.)—Fred Irwin's Big Show is holding the boards this week with a snappy performance. It contains two burlettas and a good olio. Good attendance. —NOTE.—Harry A. Hurst, formerly of the Robinson-Baker trio of jumpers, is contemplating entering vaudeville in a single specialty.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.)—The bill this week is the best seen here in some time. Mr. and Mrs. Gardner Crane and company made a decided hit. Barton and Brooks failed to please. La Belle, comedy juggler and hoop roller, made a fair impression. The Columbian presents a musical fantasy which was liked. Hayes and Hayley, funny and well received. Dorothy Kenton, banjo playing, loudly applauded. Coakley and McBride's dancing is the best seen here in some time, but the comedy stuff is of the vulgar order and should be cut out. Willis and Hesson, head to head balancers, much appreciated. SAM FREEMAN.

TOLEDO, O.

EMPIRE (Abe Shapiro, mgr.)—Robbie's Knickerbockers opened (25) with a fairly good show. The burletta was fairly good, and the olio was full of merit. The great Christy in a juggling act does good work. Louise Willis, a toe dancer, and Lewis and Greer, talking and singing comedians, were other especially good features. Mr. and Mrs. Larry Shaw were fairly good. —Next Week.—Crackerjacks. —ARCADE (H. H. Lanken, mgr.)—Patrice and company received a good reception. Bud Snyder, specialty cyclist, was the star feature. Blockson and Burns proved entertaining. Thomas and Paine, dancing and singing comedians produced some good wooden shoe dancing. Brown, Harris and Brown, in nonsense and singing, were good. Trovoldo, ventriloquist, was excellent. Stanley and Scanlon, in a musical number, were excellent. —Next Week.—

Kaufman Troupe, Marion and Deane, Mr. and Mrs. Fitzsimmons, Rita Banza Japs, Bryant and Seville and Edith Doyle. N. E. BROWN.

TORONTO, ONT.

SHEAR'S (J. Shean, mgr.)—Louise Gunning made a big hit in her Scotch songs. Eddie Leonard, assisted by the Sharp brothers, had a good singing and dancing turn. Leon Morris's ponies made good. Smith and Campbell have an amusing turn, but it is a little too long. Shean and Warren appeared in "Quo Vadis Upside Down." It is time they had new stuff. Waspert trio have a fine comic turn. Others were Jennie Farron, Petchley Bros. and the Kinetograph. Average business. Next week the Broomstick Witches from "The Isle of Spice." —STAR (F. Stair, mgr.)—The Merry-makers are up to the average. —Running for Mayor and "The Mayor's Vacation" opened and closed the bill. Good patronage. Underlined Williams' ideals. HARKLEY.

TOPEKA, KAN.

NOVELTY (A. H. Hagan, mgr.)—Good business rules. Mr. Hagan is giving his patrons strictly high class vaudeville. —STAR (L. M. Gorman, mgr.)—The Gaiety Girls under the management of L. M. Gorman, is proving a winner, and is now running its 14th week. —CRAWFORD (Crawford and Kane, mgrs.)—This house continues to draw well. Reded and Hadley present "La Porte" the mechanical soldier; they are clever; The Waltons, Chinese impersonators; Chatham and Murray, singers and talking comedians; Ed and Hazel Lucas, Dutch turn. Pictures wind up the show. —VINEWOOD PARK, under the management of the Topeka Street Railway Company, will be improved this season. Workmen are now getting it in shape for the season's business; several new amusements have been added. The theatre will receive its share of improvements. No manager for the theatre has yet been selected. L. H. FRIEDMAN.

TRENTON, N. J.

TRENT (Edward Renton, mgr.)—Week 26: Paul Stevens, equilibrist, made good; Nettie Vesta, singing comedienne, late of "Wizard of Oz" company; Three Leightons made the hit of the bill; Mary Norman, monologue artist, didn't take here; Rappo Sisters, dancers; Walter C. Kelley, dialect comedian, presented "The Virginia Judge"; Hal Davis, Inez Macaulay and company gave "Fals" to satisfaction. The Biograph concluded the bill. Next week's bill includes Kitty Tracy, Felix Barry and company, Jack Norworth, Rice and Elmer, Louise Dresser, The Village Choir, Van and Alden and Biograph. —NOTE.—Charles Pilger, Jr., has been appointed assistant treasurer of the Trent Theatre, vice Samuel J. Fell, resigned. H. B. HEATH.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.)—Week 26. This week's bill is headed by Madame Herrmann in feats of magic and illusions. "The Four Seasons" is a musical act which is novel. Ward and Curran, in a sketch, are amusing. Others are the Monette Sisters, wire performers; Frank Lynne, coater singer; Ben Myer, heavyweight juggler and equilibrist; Brown and Navarre, colored character impersonators, and the pictures. —ROYAL (W. H. Buck, res. mgr.)—Week 26, Sam A. Scribner's Gay Morning Glories opened here in three-act sketch entitled "The Devil's Daughter." Week of April 2, Bowery Burlesquers. J. J. M.

UTICA, N. Y.

ORPHEUM (E. S. Koneke, res. mgr.)—Bill week 26 opened by Cavana, an artistic contortionist and wire expert, pleased all; Charley Roscoe offered some fair imitations; Eckie and Gordon have been seen here before, and made one of the hits of show; Mr. and Mrs. John Allison, in their skit "Minnie from Minnesota," has many amusing situations; Finlay and Burke bring out hearty laughter with "Stageland Satire"; Avery and Hart make good; Roscoe Midgits, headliners, a big hit. Pictures conclude show. Next week, Joseph Cahan, Fred Niles, Couture and Gillette, Robert's Poodles, Irene Franklin, Dorsch and Russell and John Le Clair. "SETAB."

WASHINGTON, D. C.

CHASE'S (W. W. De Witt, mgr.)—A fair bill headed by the Navajo Girls is offered this week. The act is good. James J. Morton was well received in his few remarks. John and Bertha Gleason and Fred Houlihan presented a dancing act which was pleasing. The Aerial Smith contributed a number of good tricks on the flying trapeze. Phil Rado and Jessie Bertner, fair, Hugh Staunton and Florence Modena presented a sketch entitled "For Reform," which was well received.

Jacob's dogs went well. The motion pictures close the bill to a good house. —KERNAN'S (Engene Kernan, mgr.)—The Jolly Girls' Extravaganza company holds the boards here this week, with the usual burlesque in two parts. The olio was a little better than ordinary. Washington's Luna Park is nearing completion. A large force of workmen is engaged night and day to get the park in condition for the opening, May 28. THE MAN IN BLACK.

WATERBURY, CONN.

THE JACQUES (W. J. Fitzpatrick, mgr.)—The bill this week was little better than last, the attendance showing it was not popular. Hermany's cats and dogs headed the bill and pleased, as did the Dixie Serenaders. The Harry LeRose company in their absurdity, "The Sailor and the Thore," went big. Neff and Miller, blackface comedians and dancers, pleased. The others on the bill were Chassino, shadowgraphist; Geiger and Walters, musical novelty; The Galatas, operatic selections. The pictures closed. —NOTE.—Francis Owens is having special scenery built for his latest production, "The Benediction." ARTHUR H. McKECHNIE.

WICHITA, KAN.

BIJOU (Carl E. Olson, mgr.)—Star Alden, oil painting artist, opened the show. Ethel Maybell sang illustrated song and pleased as usual. Earl Flynn sang, Abel and Menlove, blackface comedians, were well received. Show closed with pictures. S. R. O. both performances. —LYRIC (Geo. E. Wise, mgr.)—Opened with pictures. Lloyd and Spencer, singing and talking comedians, were good. Reno and Arora, the Bending Girl and her clown assistant, were funny. George Koshay sang, Wilson and Burns, "In the Wrong Way," played it right. Kinetoscope closed, business fair. —NOTE.—The Lyric changed hands for the sixth time this season and Mr. Wise is now the sole owner. A. C. RACE.

WILMINGTON, DEL.

GARRICK (W. L. Dockstader, mgr.)—Week 26: Charles and Jack Alcorn, bicyclists; King and Clifton, singing and dancing act; Max Witte's "Six Sophomores and a Fresh-Man," a new act, was a hit; Tom Hearn, the Lazy Juggler, a laugh producer; Musical Karseys with their giant myriophone; Ned Nye and His Kollieking Girls went big; Griff Brothers, novelty acrobats, well received; the kinoscope closed. W. L. Dockstader has been confined to his home with a severe attack of the grip, but will now be about in a few days. —GRAND OPERA HOUSE (J. K. Baylis, res. mgr.)—27: Jack O'Brien and All Feature Vaudeville Company; fair business. Moving pictures of training. PITRO.

WORCESTER, MASS.

PARK (Alf Wilton, mgr.)—Week of 26: Grace Cameron, big hit; The Zaxell-Vernon Company in pantomime, pleased; Emmet Devoy, good; Bessie and Miller, fair; Murphy and Willard, in "The Phenologist," were good; Martin Brothers' musical act was good; Conlon and Hastings made a hit; poor pictures closed the show. —PALACE (J. J. McMann, mgr.)—Will Beverly did a good dancing turn; Evans trio of acrobats were fair; Harris and Nelson were poor; the burlesque "Sundered" closed a fair bill. —FOLI'S (Charles Fonda, mgr.)—Gus Edwards' Schoolboys and Schoolgirls made a hit; James Jee was fair; Frank and Jen Latona made good in a musical act; H. W. Ten Denick and Thekla Farm in the "Pearl and the Lobster," were good; Five Romanos were fair; Mazuz and Mazett were poor; Carter, Walters and company were poor, the company being one of the stage hands; the electrograph closed. —NOTE.—Gorton Brothers are constructing, at a cost of \$6,000, a Penny Arcade on Main street, to be opened April 5. HARLOW L. STEELE.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.)—S. R. O. was in front of the Doric before the performance on Monday. The bill was strong, including Grace Fields and her Nordland Girls, Birch and Carson, the white picks; Malloy brothers, Brooks and Holliday, a musical and singing act, went strong; Malvo and Thomas, two girls doing society dancers, went very well; Fred Wykoff and Company, in a rural playlet, "Plain Folk," went strong; Pierce and Opp, German comedians, pleased; the Columbia Comedy Four went strong; The three Deltons, in an acrobatic act, went strong. Business good. ELZIE.

YOUNGSTOWN, O.

GAYETY (Joseph W. Weiss, mgr.)—J. Herbert Mack's World Beaters opened 26 to the largest matinee of the season. Business continues big and will undoubtedly break the record. A wrestling match is booked for an extra feature for Friday night. Week of April 2: White Woman and Song. CHARLES R. BROWN.

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